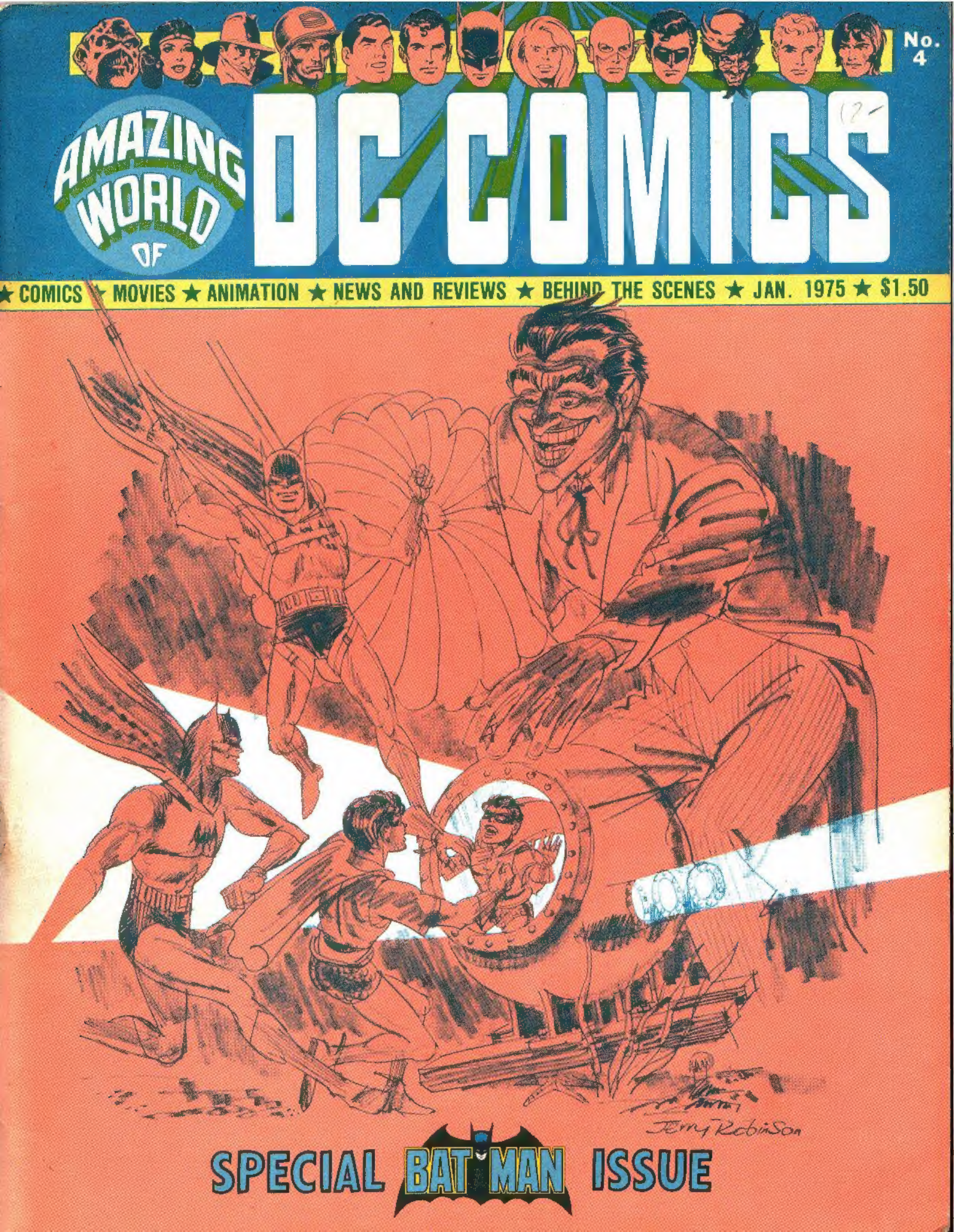
No. 4
AMAZING WORLD OF DC COMICS
★ COMICS ★ MOVIES ★ ANIMATION ★ NEWS AND REVIEWS ★ BEHIND THE SCENES ★ JAN. 1975 ★ $1.50
Jerry Robinson
SPECIAL BATMAN ISSUE

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OUR COVER: Jerry Robinson returns to his Bat-drawing board long enough to provide us with an original sketch.

INSIDE FRONT: Burgess Meredith as The Penguin, Cesar Romero as The Joker and Frank Gorshin as The Riddler in the 1966 movie, "BATMAN!"

CENTERSPREAD: An unused Batman cover from the 1950's done by long-time Batman artist Dick Sprang.

INSIDE BACK: One of a series of drawings done by Dick Giordano for a set of Batman jigsaw puzzles.

BACK COVER: Frank Robbins' original design for the most recent Catwoman costume.

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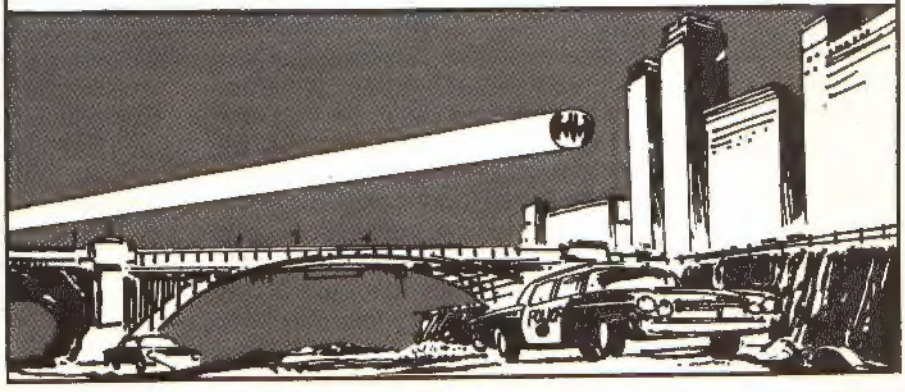


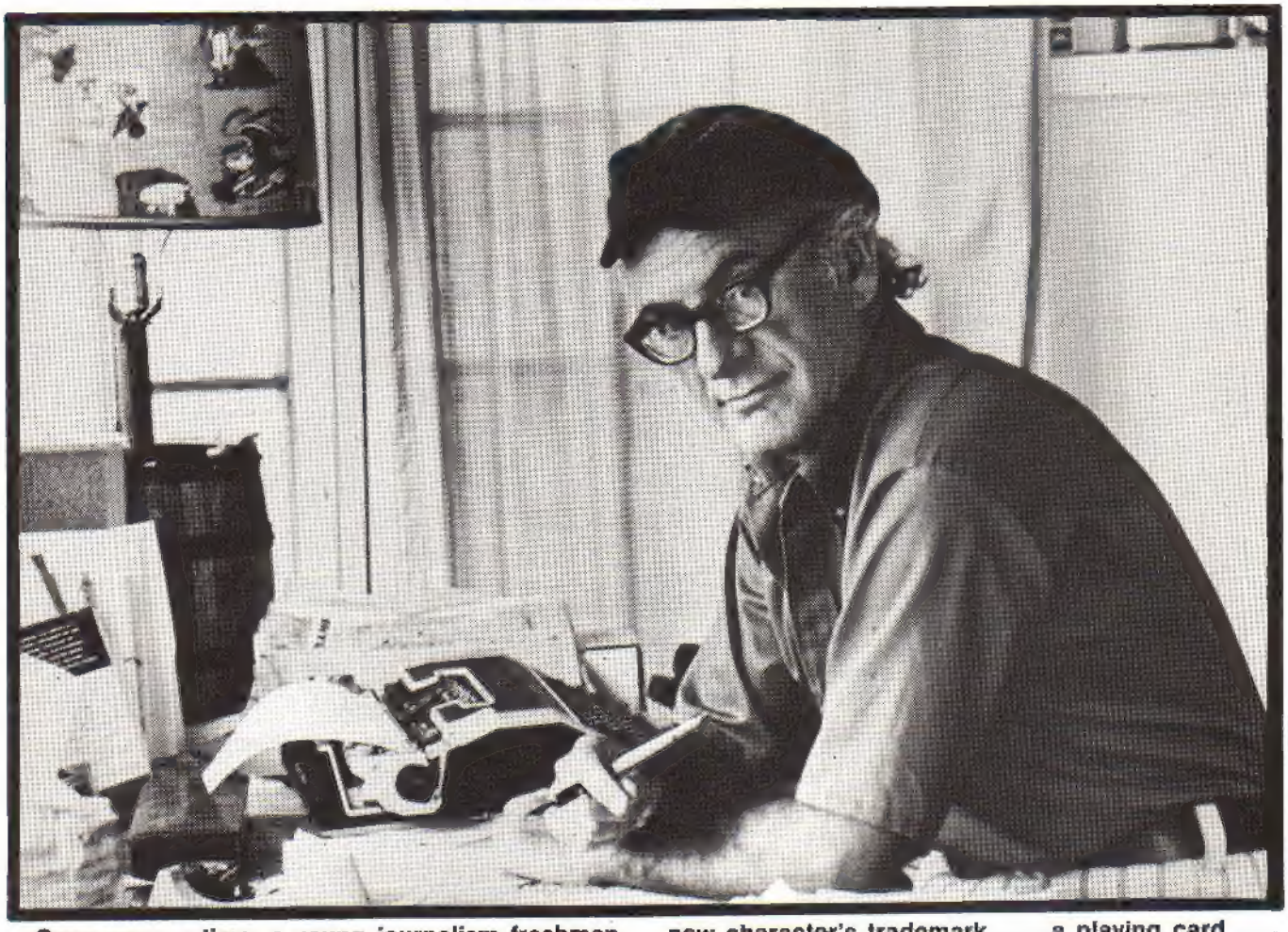
THE AMAZING WORLD OF DC COMICS, Vol. 2, No. 4, January-February, 1975. Published bi-monthly by National Periodical Publications, Inc., 75 Rockefeller Plaza, New York, N.Y. 10019. Copyright © 1975 by National Periodical Publications, Inc. Single copies $1.50. Send all mail orders to Amazing World of DC Comics, P.O. Box 116, Radio City Station, New York, N.Y. 10019.

PROFILE ON

JERRY ROBINSON

--creator of THE JOKER

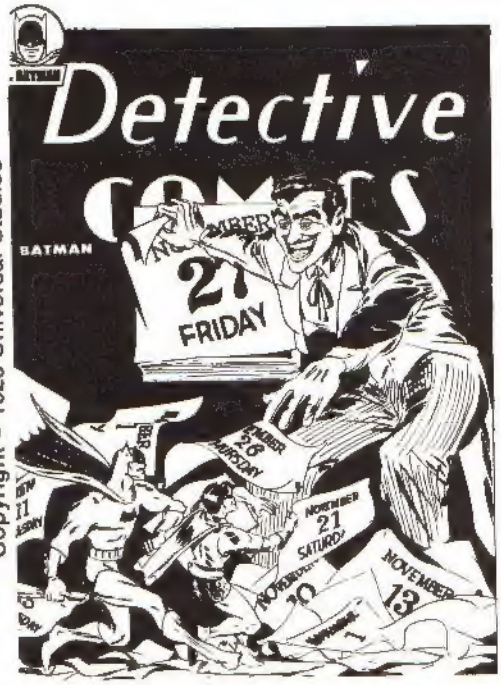
BY ANTHONY TOLLIN



Once upon a time, a young journalism freshman named Jerry Robinson returned home to his one-room Bronx apartment. He was excited and intrigued by the news that the BATMAN feature he'd been assisting Bob Kane on was being given its own comic magazine in addition to its lead spot in DETECTIVE COMICS. Robinson hoped the new magazine would provide him with the opportunity to try his hand at writing some of the BATMAN stories, something that he'd been waiting to do for some time. Already, an idea was jelling in his mind, an idea for a new foe for the Caped Crusader. Robinson walked across his small apartment, searching until he found a deck of playing cards. Balancing a makeshift drawing board against a table, the young cartoonist began to sketch the new character's trademark . . . a playing card . . . THE JOKER!

"I felt that **Batman** needed a supreme arch-villain to test him. **Batman** was too good. It didn't push us visually or storywise unless we had someone of at least equal abilities to compete with him. Both **Superman** and **Batman** had been spending most of their time battling small-time gangsters and hoods; villains born out of the crime pictures of the era. There were no really major villains. **Batman** didn't need another crime lord like Al Capone. I felt he needed something more exotic; something that would fit in with the mysterious mood of **Batman,** the kind of **Batman** I was intrigued by. The strip needed an antagonist that would be more enduring; a continuing conflict in the literary tradi-

A progression in the concept of the early Joker: Jerry Robinson's original sketch of the Joker's calling card (left); Conrad Veidt as THE MAN WHO LAUGHS (center); and The Joker of the '40's as he appeared under the Robinson pencil and brush.



Copyright © 1925 Universal Studios

tion of Holmes and Moriarty or King Arthur and Mordred. In retrospect, it seems unbelievable that nobody had thought of that kind of concept for Superman or Batman before.

"I can still remember the specific evening I came up with **The Joker.** I was up most all the night. I knew I had come up with something fantastic, and I immediately began to think up ideas for the first story.

"All the essential elements were there. He was a diabolically sinister villain and yet had a clownish aspect. I found the very idea of a sinister clown utterly fascinating.

"Bob liked the idea when I brought in the drawings the next day. He immediately sat down at his drawing board and began to sketch the full figure and round out the concept."

In a conversation with DC associate editor Nelson Bridwell, the late Bill Finger recalled the phone call when an excited Jerry Robinson first informed him of the new creation. Finger, the chief writer of the early BATMAN sagas, shared Robinson's enthusiasm but disliked the initial drawings of THE JOKER. Finger produced a still of Conrad Veidt torn from the movie edition of Victor Hugo's "THE MAN WHO LAUGHS." Veidt was made up as Gwynplaine, upon whose face kidnappers had carved a twisted, perpetual grin. Veidt's make up provided the basis for The Joker as he appeared in BATMAN #1.

"Everybody liked the concept so much that they wanted to use it in the very first issue of **BATMAN QUARTERLY.** Deadlines were approaching so Bob asked Bill Finger to write it because I was going to Columbia at night, studying journalism and creative writing. Since my original motivation was to write the story, I was almost on the verge of tears. I was willing to stay up day and night for a week, or however long it took me to finish it.

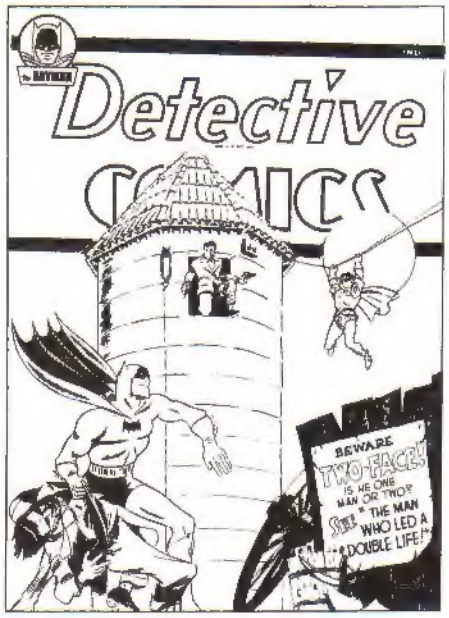
"In the end, I had to admit that Bob was right. Finger was by far the most experienced writer. I was very pleased that my creation was being used and Bill did do a brilliant job with it. I never did get around to writing any complete scripts for **Batman.** I soon became so absorbed with just the drawing that it became impossible to really do anything else except the writing assignments for my class -es.

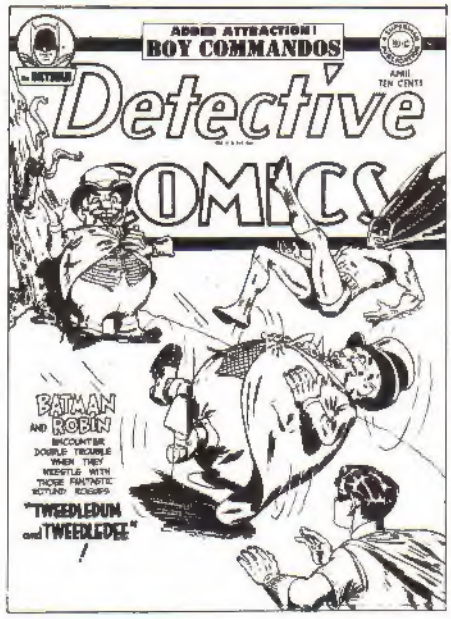
"Bill Finger was a fantastic writer; perfect for the medium. The incident with the Veidt photo was very typical of Bill. If he had an idea concerning how something should be done, he'd always supply us with research from his files. Unlike most of the writers in the early comic book industry, Finger wrote very visually. If the story took place aboard an ocean liner, Bill would've researched the physical makeup of the ship and staged the action around that particular set. His stories were well -plotted and paced. He always strived for unique characters and situations and was never satisfied with the mundane. Bill's stories followed logically to their denouement and he deserves a large share of the credit for the success of the early Batman strip.

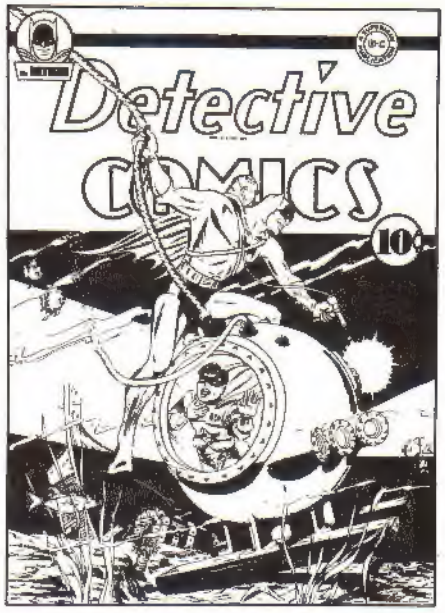
"Although it was always, of course, Bob's strip, Bill and I submerged our own identities in **Batman.** The three of us were a **Batman** team. We'd get together and kick around ideas. One of us would get an idea and the others would take it and run with it. With that kind of rapport, you spark one another. It was to Bob's credit that he encouraged our creative participation. He had a great sense of flair and brilliant editorial judgment."

The story of Robinson's first meeting with Bob Kane is almost legend in the industry.

"I'd met Bob the summer after I graduated from high school; just before I was to enter the School of Journalism at Syracuse University. I'd been pedalling a bicycle cart, hawking ice cream, to earn my







living expenses for the first year. Being the newest kid on the franchise, I had the worst route in the most remote suburbs. It was a deadly hot summer as I recall, or at least it seemed that way while I was pulling the refrigerated cart around. I was quite thin to begin with but after a summer of pedalling that cart, I must've been down to 67 pounds. My parents persuaded me to take a rest and I went off to a resort for the last week before I was to start college.

"In those days, white painter's jackets were very popular with college kids, and students would paint all sorts of razzmatazz on their jackets. I decorated my own as I had been the cartoonist on my high school paper. I was wearing this jacket while waiting to play tennis at the resort when this fellow came up and asked who had drawn the cartoons. He turned out to be Bob Kane, whose **Batman** strip had just started a few months earlier in **DETECTIVE COMICS.** We hung around together that week and he offered me a job as his assistant if I was willing to come to New York City. It seemed a great way to pay my college expenses so I moved to New York and transferred to Columbia University. Around October or November of 1939, I began lettering the strip and inking the background. After a while, I started to ink most of the figures as well, and pretty soon Bob would just pencil the strip and I would do the complete inking.

"I remember those early days assisting Bob with a great deal of affection. Bob was a few years older than I was and I had a great deal of respect for his abilities. At the time, he was making the jump from humorous cartoonist to adventure artist. He made a remarkable transition in a very short period of time. Bob was very dedicated when it came to the strip and really worked on it. We were all working 17 or 18 hours a day on **Batman.**

"To a young kid from a small town, Bob was awe-inspiring; tall, handsome, sophisticated, and extremely personable.

"Bob and I would get together and talk about whatever young cartoonists talk about; Caniff, girls, **Batman,** girls, Foster's **Prince Valiant,** girls, etc. I was a newcomer to the big city and he took me under his wing and our association opened a lot of doors for me.

"It was Bob's idea to give **Batman** a kid sidekick. He wanted someone the young readers could identify with more readily than this masked, mysterious figure. It was a brilliant idea and we all saw enormous story potential in the new character.

"When I came over, Bob had already started on some initial sketches of the new character.

"His original idea was for something more along the lines of a super-costume, and he compiled a list of names mostly along mythological lines.

"I think one of the names he was considering was Mercury.

"I remember being immediately turned off. Something just wasn't right. I was of the opinion that **Batman** needed a more down-to-Earth, human partner. I felt we had to keep the distinction quite clear between the concepts of **Batman** and **Superman** and that **Batman's** young partner had to belong to the same genre as the Caped Crusader. It just didn't seem right to see him dressed in a super-costume.

"I thought of **Batman's** new partner as a sort of young Robin Hood. 'That's it,' I said, 'Let's call him **Robin!**' I remember plugging the name Robin against others that didn't seem quite as good. Once we agreed upon the name, I suggested adapting Robin Hood's costume for the new character.

"I recall adding the final touch on Bob's sketch of Robin; the small "R" monogram on his vest. I did it in the same style I had been using for my caption lettering. When I redesigned the Batman logo, I adapted the old English type for Robin."

"People in the field immediately noticed the resemblance of the name, **'Robin,'** to my own name, 'Robinson.' I remember receiving a lot of teasing about it and it bothered me at the time. When you're 17 or 18 and desperately trying to appear older, you don't want to be known as 'The Boy Wonder.' "

As the demand for BATMAN stories increased, George Roussos was hired to help ink backgrounds while Jerry concentrated on the figures of BATMAN and the other characters. More and more of Bob

Kane's time was being devoted to the syndicated BATMAN newspaper strip, so DC soon asked Robinson to work directly for them in the bullpen of 480 Lexington Avenue. Under the editorship of Whit Ellsworth, Jerry Robinson began to pencil many of the Batman stories and covers in addition to his inking chores.

Eventually, Robinson began taking on other comic-related assignments in addition to his DC work, frequently working in conjunction with his friends, Bernie Klien and Mort Meskin.

"There was a great deal of camaraderie in those days. I don't know if it exists to that extent in the business today. I used to share an apartment with a couple of cartoonists and it became the hangout for artists working against a deadline. Frequently, we'd have to work around the clock to get a book out.

"Because of the wartime paper shortage, all sorts of deals were being made. A publisher would get hold of a few tons of paper through some devious means and immediately want to put out a comic book. We'd get a call on Thursday night that someone had obtained an allotment of rational paper but would lose the paper unless they could get a book to press by Monday morning.

"A bunch of the young cartoonists would get together over a weekend, kick around ideas, and invent five new characters for a book. Each one would be assigned a story and we'd work around the clock. On Monday morning, the finished sixty-four page comic book would be at the engravers.

"Everybody would come over with their materials and improvise drawing boards around the room. We'd work in shifts. A few guys would be passed out on the couch and beds while the others were writing and drawing. You couldn't fit another cup in the sink and every dish in the place was dirty. We had an enormous double board and it wasn't at all unusual to find three guys working on that same board, literally drawing the same page. We didn't have time to wait for someone to finish so one cartoonist would frequently be pencilling the bottom of a page while another was inking the topmost portion.

When the golden-age **Daredevil** was finally given his own magazine I was sharing a small studio across from Rockefeller Plaza with Dick and Dave Wood, Charlie Biro, George Roussos, and a few others. The weekend we had to get **DAREDEVIL #1** out, New York City received one of the worst snowstorms in its history. By Sunday, we were awfully hungry, and we decided to draw straws to decide who would go out and forage for food. They were gone for about six hours; in those days New York was pretty dead over the weekends anyway, but this weekend there was absolutely nothing open downtown. They had to dig their way down to Sixth Avenue and then trek down to 23rd Street before they found anything open. Finally, they located a luncheonette which managed to scrounge together a couple dozen eggs and a can of beans for some starving cartoonists on 51st Street.

"They returned hours later to a loft filled with ravenous, half-dead artists and writers. Suddenly, it occurred to us that we were in a bare office. We had absolutely nothing to cook food on. Finally, someone suggested building a small oven with the bathroom tiles. In desperation, we tore the tiles from the wall, built a tiny fireplace in the middle of the floor and fried the eggs on the makeshift oven. We didn't have a can-opener either so we banged open the can of beans using T-square and keys as hammer and chisels.

Scattered throughout the studio were coffee cans and cigarette butts and a number of binoculars. We needed the binoculars in the early morning hours when the showgirls came home. There were a number of nightclubs in the vicinity of our studio and also quite a few rooming houses. Our studio faced the back of a string of brownstones. We'd take turns with the binoculars because the girls started to get home around 3:00 or 4:00 in the morning. As soon as one of us spotted something interesting, everyone would rush for their binoculars to watch their own private late show. After awhile, we began to sketch the girls. Gradually, we got to know them and began to send them the sketches we'd been doing. Most of them were quite amused, and would drop by and visit our studio after work.

"It was a terribly exciting time to be in the industry because very often we were doing something that hadn't been done before; discovering a new way to visualize something or a new type of panel breakdown. In that way, it was a lot like the early days of film. We were all learning how to draw and were obsessed with getting movement onto the printed page. This was the era immediately following the pulps which had very static illustrations. Comic Art was a medium where you could show action and motion.

"Film was a great influence upon us at the time. It was the only other young, moving graphic medium. We felt that Orson Welles was using the same types of devices in **CITIZEN KANE** that we were experimenting with on the printed page, and this served as a kind of reaffirmation that we were on the right track. If a recognized artist like Welles was doing it, then we had to be doing something right. Eventually, we learned that Welles himself was a great comics fan.

"I had always been an avid film fan. My father had owned a movie theater when I was a kid. My earliest memories are of going to the theater and sitting on the bench next to the piano player, my eyes glued upon the screen."

As his outside commitments became greater, Robinson found himself able to devote far less time to BATMAN. Eventually, he did little more than the regular Alfred feature in the back of BATMAN. More and more of his time was being devoted to advertising and straight illustration. Jerry's good friend, Frank Robbins, recommended Robinson for a major illustration job in LOOK MAGAZINE, a series of drawings on the proposed invasion of Japan.

Eventually, he joined in partnership with another close friend, Mort Meskin, and together they pro-

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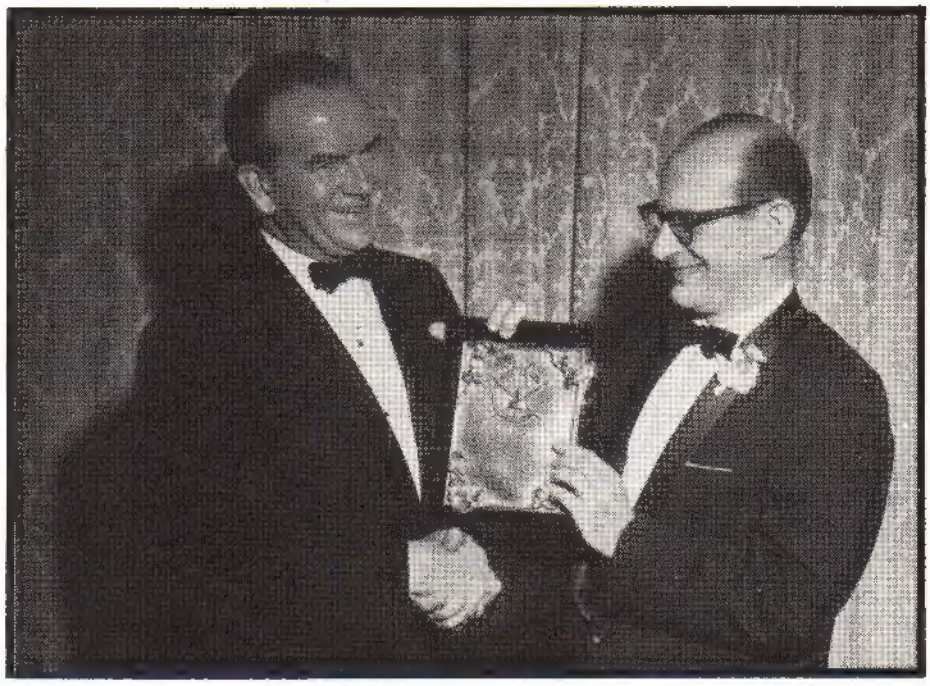
the bank was robbed... how much did they get?
57 toasters, 42 electric blanket. 69 pressure cookers, and 145 bath mats!



Robinson's STILL LIFE (left) appears in nearly 100 newspapers. At right, Milton Caniff presents Jerry with the N.C.S. Reuben Award for "Best Syndicated Panel."

duced a string of top-drawer comic book features including VIGILANTE and JOHNNY QUICK for DC, BLACK TERROR and FIGHTING YANK for Standard, and BLACK MAGIC for the Simon-Kirby shop and Prize Publications.

Soon afterwards, he began teaching a class on GRAPHIC JOURNALISM at New York's School of Visual Arts. He continued the course for ten years and is currently lecturing on "THE CARTOON ARTS" at The New School for Social Research.

"I focus the course on the unique visual-verbal experience of the comics, the social, political, and economic milieu from which the comics spring. The course traces the development of sequential narrative and its European traditions."

In 1956, Jerry's peers in the prestigious National Cartoonists Society presented him with the very first Reuben for "Best Comic Magazine Artist." This award was the first of three that Robinson was to receive from the NCS.

Jerry's popular STILL LIFE, a daily panel of political-social satire distributed by The Chicago Tribune-N.Y. News Syndicate, received the Reuben Award for "Best Syndicated Panel" in 1963. The performers in STILL LIFE are inanimate objects, each of which is given a graphic look and distinctive personality by the imaginative Robinson brush.

"A number of **STILL LIFE** originals are requested by the very politicians they satirize at. Quite a few were requested by President Johnson and are now in the Johnson Library. Kissinger just asked for one, and Nixon wrote and asked for one his first day in office. He hasn't written me lately for pretty obvious reasons."

In 1965, Robinson received the Reuben Award "Best Special Feature" as the NCS honored his work on FLUBS & FLUFF, a feature that has been appearing every Sunday in THE NEW YORK DAILY NEWS since 1964.

"I get an enormous amount of mail on **FLUBS & FLUFF.** It averages out to between 600 to 1000 letters per week. My high was about 1500 one week. read all the mail eventually, although at the moment I'm about 25,000 behind."

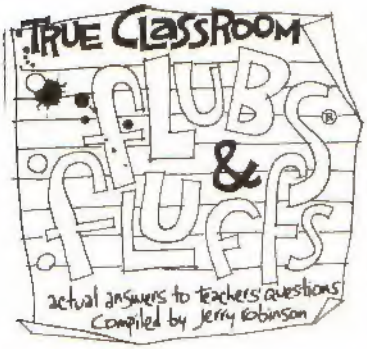
"My son, Jens, opens all the envelopes and cuts out the commemorative stamps. He has the largest collection on the block — 4,000 duplicates of every thing."

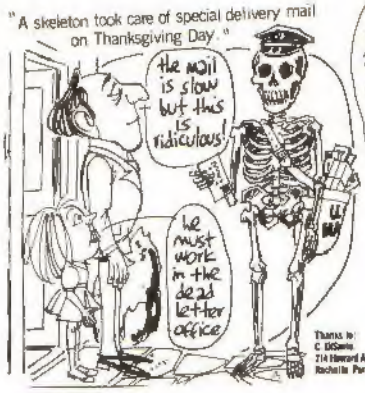
"In **Flubs & Fluff** the readers are my collaborators. Teachers, parents, and kids send in boners (unconscious humor with a universal appeal) and I illustrate them, the more illogical the premise the better.

In 1967, Robinson was elected to the presidency of the National Cartoonists Society, a post he would hold for two years.

His latest project, the gargantuan hardcover entitled THE COMICS (sub-title: AN ILLUSTRATED HISTORY of COMIC STRIP ART) is a lavishly illustrated and brilliantly research history of the newspaper comic strip, recently published by G. P. Putnum's Sons. A mammoth undertaking, THE COMICS stands as the best history of the newspaper strip since Coulton Waugh's exceptional (though now sadly outdated) 1947 history.

"The book was a labor of love and took three years of burning the candle at three ends (since I also had daily and Sunday strips to produce). The research was the biggest job as there's really very little authentic literature on the field. There are so many contradictions and errors in previous research that I had to go back to the source, the original comic pages themselves. I went through every day of the **New York World** from 1896 and 1897 in order to establish the very first appearance of **THE YELLOW KID IN "HOGAN'S ALLEY"** (May 5, 1895 for the curious). I really wanted to make it a reference




"A skeleton took care of special delivery mail on Thanksgiving Day."
the mail is slow but this is ridiculous!
he must work in the dead letter office

"The strange animal had a long, bushy, tale."
my great grandfather married an aardvark and my paternal grandmother ran off with a Siberian mongoose whose aunt was an ostrich who fell in love with a lovely leopard whose ancestors included a rhino and a wombat...
sounds kinky to me!

book that would hold up for a long time."

Robinson's book should remain the definitive history of the comic strip for years to come. THE COMICS feature lavish production and printing, and deserves a place of honor on any comic fan's bookshelf.

His latest work is a difficult act to follow, but already Jerry is busy on a bundle of new projects. He's consulting director of ART NOW'S upcoming display of comic art at Washington's Kennedy Gallery. (Three years ago, Jerry produced an exhibit entitled CARTOON & COMIC STRIP ART for New York's Graham Gallery, the first major showing of the cartoon arts at a private American gallery.)

Robinson, as President of the National Cartoonist Society, awards the Reuben to its namesake, Rube Goldberg.

"In this festival we want to make the American people more aware of the scope and importance of this art form which is so much their own. ART NOW '75 will include the comic book, comic strip, magazine cartoon and animated film. The multi-media exhibition will give the cartoon the in-depth treatment that its social and historical importance merit."

In addition, Jerry is hard at work on another book on the comics for Putnam's paperback division, Berkeley Press. He promises the new book will be chuck full of nostalgic anecdotes and offbeat trivia for comic art buffs and afficianadoes.

After that, who knows . . . ? But you can be sure that the man whose brilliant imagination gave life to THE JOKER will be entertaining and intriguing us with ideas for years to come.

Robinson's new hardback, THE COMICS, now available in most bookstores.

AMAZING WORLD of EDITORIALS

I seem to be spending most of these editorial pages explaining why something announced for one issue or another is not appearing in said magazine. This month I'm here to explain why the Bob Kane interview which was originally scheduled has been replaced.

Guy Lillian, our intrepid interviewer, spent the good part of an evening talking with Mr. Kane about his life, his projects, and of course, **Batman.** The interview was transcribed, illustrations were chosen and then we got a call from the father of **Batman.** Because he is currently negotiating to have his autobiography published, we have been asked to refrain from printing the interview at this time since its publication could affect the dealings.

* * * * *

On a happier note, we take pride in announcing that **AMAZING WORLD #1** has reached sell-out status and that **#2** is rapidly approaching same. In addition, we are making a profit on the magazine,* something which insures its being around for awhile. To all of you who have supported us by buying the issues, thanks!

* * * * *

*Shelley Abramson, Carmine Infantino's secretary, referred to our profit statement as "cute!"

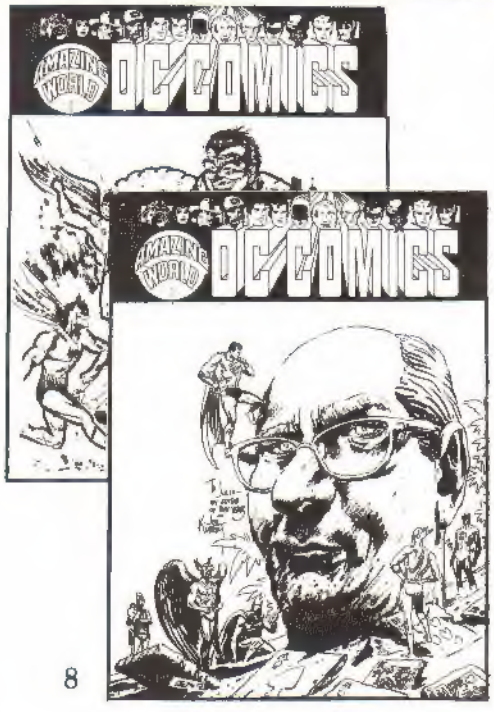
* * * * *

You'll note that there is no letters page in this issue. This is the result of a recent discussion we had about what types of letters we should be running. It has been my feeling that the **AWODCC** lettercol should be a forum for fan discussion rather than a collection of "That was great, fellas!" letters. I'm hoping that you will all agree and provide some springboards for reader debates. How about it?

* * * * *

Next Issue: All I'm going to say is that Anthony Tollin has interviewed Sheldon Mayer, the man who edited much of the DC line in its early years and that the issue will also contain the concluding half of the **Batman** newspaper strip begun in this issue. If I say anymore, I'm bound to be explaining its absence in the next editorial!—**Bob Rozakis**

JACK C. HARRIS: Our newest woodchuck comes to us from Wilmington, Delaware via the Philadelphia College of Art (where he earned a B.F.A. and also taught a course on the History of Comics) and the U.S. Army Signal Corps (which he served in Germany). Just recently married, Jack and his lovely wife Kelly have settled in Brooklyn, N.Y. Mr. Harris lists as his hobbies Comics (**Adam Strange** and **Green Lantern** especially), Creative Make-Up, Amateur Theater and Movies. He also has a yearning for Julie Christie, but don't tell Kelly.



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THE BATMAN THAT NEVER WAS

BY ALLAN ASHERMAN

Since his debut, **BATMAN** has always enjoyed great popularity. There are numerous fan clubs and fanzines in honor of the Caped Crusader. In fact, **BATMAN** is probably the world's second most popular super-hero . . . second only to **SUPERMAN.** Remember the "camp" craze of 1966, the **BATMAN** T.V. series and the **BATMAN** feature-film? How about the **BATMAN** animated T.V. series, in which **SUPERMAN** and **BATMAN** appeared together on screen for the first time? There was also a **BATMAN** syndicated comic-strip, which continued several years after the "camp" craze wore out.

In the 1940's, there was a much earlier and almost completely obscure **BATMAN** craze. There was an earlier **BATMAN** syndicated newspaper comicstrip. Columbia Pictures released a 15-chapter **BATMAN** serial in 1943 (and another in 1949). For awhile there was talk that Paramount would do a series of **BATMAN** animated cartoons; unfortunately, they never came to pass. **SUPERMAN** and **BATMAN,** the World's Finest super-heroes, appeared together for the first time on the radio series *"The Adventures of SUPERMAN."* And, of course, there was "The **BATMAN** that never was."

BATMAN's first appearance, after his initial serial in 1943, was on a 1945 segment of radio's *"The Adventures of SUPERMAN."* The story, a long serial, begins with **SUPERMAN** discovering an unconscious boy on a floating boat. Bringing him back to shore, **SUPERMAN** saves his life with some first aid, while noticing the boy's odd costume. The boy, we later learn, is **ROBIN** and, in trying to find his youthful partner, **BATMAN** eventually runs across **SUPERMAN.** They decide to work together, and become fast friends dedicated to the common purpose of smashing crime.

There were changes in the legends, as they made their way to the airwaves. For instance, it was always made clear on the radio that **SUPERMAN** was the essence of the team. The three were not aware of each other's secret identities, and Clark Kent always went to great lengths to convince the detective mind of **BATMAN** that he was a mild-mannered reporter, and nothing more. But these were subtle changes; nothing compared to the audition script written for the first **BATMAN** adventure.

Because of **BATMAN's** popularity, it was decided to try him out in a script of his own. No record survives of who wrote the script, and in fact it isn't even known exactly what year the treatment was written. It would have to have been done sometime between 1943 (the serial) and 1945 (the time of **BATMAN's** appearance on the **SUPERMAN** radio show).

The script began with sound-effects; the wind in a hollow tree, the flapping of giant wings in the distance, gradually getting louder. This was followed by a squeaking, weird whistle, and a series of notes played on an organ. The opening legend was the following:

"THE BATMAN! . . . You are about to hear the first in a series of programs starring . . . **THE BATMAN!** The legendary feats of this 20th Century Robin Hood are tales of high adventure and stark mystery. In his ceaseless struggle against the forces of evil and corruption, **THE BATMAN** has enlisted the aid of no one! He fights alone . . . his keen brain and athlete's body, combined with almost unbelievable acrobatic skill, have made the horned black mask, and the flapping black cape the symbol of law and decency . . . Tonight's story is . . ."

The title of that first installment was to have been "The Case of the Drowning Seal." The script indicates the title to be recited by **"BATMAN",** in a clipped British accent. Yes, that's right . . . A British Accent! The script makes it clear that whenever **BATMAN** appears, he uses the accent to fool anybody who might otherwise recognize him as millionaire playboy Bruce Wayne.

The opening of the tale has Bruce Wayne going backstage at the circus to see his old friends, The Flying Graysons. They've been working with the F.B.I. to get the goods on some Nazi spies. But Bruce has no idea of this. During the discussion of old times, their son Robin Grayson enters the room and greets his friend Bruce, mentioning that "I'm almost as good an acrobat now as you are!" So immediately we have some rather important changes. Dick Grayson has mysteriously changed his name to "Robin," which won't do too much good for his future secret identity.*

The more important change, though, is the fact that Bruce is apparently completely unconcerned about people knowing he's skilled in acrobatics. The customary version of Bruce Wayne usually goes very much out of his way to convince onlookers that he's a completely uncoordinated individual.

There are more minor changes, such as the fact that the Graysons are killed not with acid eating away their trapeze and high-wire, but with an acid compound they believed was rosin (rosin is used to keep from slipping; it stops the hands from sweating).

The change of the Graysons working for the F.B.I. was to be expected. After all, it WAS wartime,

*Ever wonder why no one suspects Britt Reid of being The Green Hornet, despite the fact that both the Hornet's sidekick and Reid's house-boy are named Kato?

Actor GARY MERRILL, once married to Bette Davis; this photo taken years after Merrill was the voice of the Caped Crusader on the SUPERMAN radio serial.

and what better way to establish the Graysons as heroes? Besides, in the 1943 serial **BATMAN, BATMAN** was also working for Uncle Sam (in the serial the F.B.I. knew his identity, and contacted him at Wayne Manor).

Girl reporter Linda Page is introduced as she collides with Bruce Wayne on the way to watch the Flying Graysons do their stuff. She dislikes him instantly, but ends up tagging along with him through the remainder of the story. She serves as an excuse for Bruce to explain his actions and investigations.

Robin Grayson, attempting to investigate on his own, is kidnapped by the Nazi agents responsible for the deaths of his parents. Bruce and Linda, largely with the aid of Bruce's detective work, start trying to find young Grayson.

A trained seal, which had been used in the Graysons' act, was deliberately drowned at the time of the Graysons' deaths. Bruce reasons the seal was eliminated because he "knew" something and, no matter how fantastic this line of reasoning seems to others, he uses this as the basis of his investigations. Gaining entrance to a T.V. station in which he owns stock, he watches the newsreel films of the Graysons' sensational act. Keeping an eye on the seal, he sees nothing out of the ordinary . . . until he notices the trained animal was working his flippers in morse code.

The code leads Bruce and Linda to a small town, in which they must locate something that makes a certain pattern of ringing noises. Unfortunately, it's in the middle of the night, and Bruce reasons the ringing must mean a doorbell.

Of course, the next scene has them ringing doorbells. For a time there are laugh-filled moments. Then things get serious as Bruce realizes that time must be running out for Robin Grayson. After much frustrating doorbell-ringing, it finally occurs to Bruce that a traffic signal which he and Linda have passed a few times is ringing in the pattern they're listening for. It had been under their ears all the time . . . so of course they never heard it.

In the area of the stop-light there's a moored houseboat. As they watch, Bruce and Linda see a periscope; a Nazi submarine is using the place as a refueling dock and spy center! Warning Linda to stay put, Bruce tells her he's going for the police. And then BATMAN makes his first appearance:

WAYNE: Don't worry . . . I'll be careful! Stay under cover! (RUNNING STEPS . . . STOP) Now to get this mask on! There we are . . . (POSSIBLE BACKGROUND OF BATMAN THEME) If I can only swing this houseboat around a little . . . There's the mooring cable . . . (GRUNTS ETC.)

SPY: It does not matter if the boy hears our plans; he will soon die!

SPY #2: Are you sure this boat isn't moving? I anchored it securely enough, but perhaps we had getter go outside and see!

BATMAN: (CLIPPED BRITISH) I shouldn't bother . . . really! (LOUD SMACK . . . GRUNTS . . .)

ROBIN:(WEAKLY) The Batman!

BATMAN: This is for Coventry! (GRUNT, SMACK). This is for Lidice! (GRUNT, SMACK). And this is for the Graysons! (SMACK . . . THUD).

The fight continues, until the police arrive. BATMAN disposes of the submarine by using a winch to drop a torpedo on the ship.

During the fight, the alert Robin spotted something: one of the Nazi villains was smeared with motor oil from the houseboat. Afterwards, while this dialogue was taking place, he noticed Bruce Wayne's hands were covered with the same type of oil.

ROBIN: (LOW) Bruce? Mother and Dad . . . they're . . . they're dead, aren't they?

WAYNE: (SOFT) Yes, Robin . . . but thanks to them and Linda and the Batman, a convoy is safe.

ROBIN: (SLOW) What am I going to do? Where'll I live?

WAYNE: With me, Robin . . . if you will.

ROBIN: Thanks . . . Batman.

WAYNE: What? What did you say?

ROBIN: The Nazi's face was oily . . when you hit him, you got oil on your knuckles; it's still there. No! Don't wipe it off! That kind of makes you on the same side as my Dad . . . it's kinda like a medal.

WAYNE: I'd rather you hadn't found out, Robin . . . it was my secret; I used the phoney accent so that no one would ever associate Bruce Wayne with the Batman. No one must know, Robin!

ROBIN: Not even the girl? This Linda dame?

WAYNE: Especially not her! I work alone, Robin . . .

ROBIN: Bruce? They killed my Dad and Mother . . . and they tried to kill me! Let me help! Can't I work with you? It's a chance to get even . . . to avenge my parents . . . Please!

After Bruce pointed out the risks involved, and Robin indicated he didn't care about the risks . . . just the work they'd be doing . . . Bruce thought back to the time his own parents were murdered by criminals. He realized that he didn't have the right to tell Robin not to become a crime-fighter like himself. A hard training period would lie ahead for the boy, but the script ended by promising that he would make the grade and that, in the future, we would be seeing much more of **BATMAN** and **ROBIN.**

There were some holes in the script, not the least of which was the fact that **BATMAN** wears gloves . . . so how could he have gotten oil stains on his hands from a fistfight? Unless, of course the cape and cowl were the only uniform pieces of clothing **BATMAN** wore over his civilian clothes. This is entirely possible, as the introduction refers only to the "black mask and cape" of **BATMAN.** If they got the color wrong, anything's possible.

There is no mention of Wayne Manor anywhere in the script, no reference to Commissioner Gordon or even Alfred, the Wayne butler who knows **BATMAN's** secret identity. But there's something even more important to consider.

When Linda first spots **BATMAN,** she's thoroughly surprised. She doesn't recognize him, and describes him to the police as a completely unknown costumed character. The police, too, have no idea who **BATMAN** is, or what his motives are. By this time in the comics, it was clearly established that **BATMAN's** good intentions were known by the entire world. And, elsewhere on radio he had already met and worked with **SUPERMAN.** Unless, of course, this introductory episode was a flashback into the early days of **BATMAN's** career. But in that case, the story would have taken place in 1939, before the United States entered World War Two. The **BATMAN** serial, too was somewhat inconsistent on this matter, and although the public seemed to know who he was, he was represented as being a man of mystery who the police would have liked very much to have questioned.

It's also somewhat hard to accept the fact that the **BATMAN,** the world's greatest detective, would have had to hunt around a small town for hours, before discovering something as obvious as a traffic signal that blinked and rang in a certain pattern.

As a regular radio series, there also would have been additional problems. For instance, the matter of Bruce Wayne's occupation. Clark Kent is a reporter, and it was no problem writing scripts that showed him accomplishing his day to day work. And being a crime reporter for a large newspaper like The Daily Planet is exciting. But how could Bruce Wayne, who was nothing more than a "professional" millionaire playboy, have been made to seem exciting on radio? The first script got around this problem by picturing Wayne as something of an amateur detective. But a prolonged treatment of Wayne on that order would have done his secret identity no good; and **BATMAN** would never take that much of a chance with his carefully built-up playboy identity.

If successful, the **BATMAN** radio series would probably have been produced by production men from National Comics, in much the same way as Robert Maxwell and Allen DuCovney worked on the **ADVENTURES OF SUPERMAN** radio serial. Undoubtedly the stations running the show would have been part of the Mutual Network, like the **SUPERMAN** series' stations. The broadcasts would most likely have originated in New York, at Mutual's flagship station, W.O.R., with transcription discs being supplied to stations in different time-zones across the country.

Unfortunately the series never came to pass; the World's Greatest Acrobat never got his chance to swing into the air-waves in his own series. Actor Gary Merrill went on to other projects, and can still be seen enjoying starring roles in motion-pictures. Gary Merrill; who almost became the star of the **BATMAN** that never was!

TWO-FACES ARE BETTER THAN ONE

BY JACK C. HARRIS

In the last days of spring, 1973, as I completed my Junior year at the Philadelphia College of Art, I was already making preparations for my annual visit to the New York Comic Art Convention. I was looking forward to meeting some of the professional artists and writers, seeing the films and finding some of those elusive back issues I needed to fill gaps in my collection.

But these weren't the main motivations behind my summer trek. The previous spring, Denny O'Neil had brought back one of the **BATMAN's** most demented foes: **TWO-FACE!** The story, "Half An Evil" (**BATMAN** #234), had been illustrated by Neal Adams and had presented such a fearful version of the mad double villain that I was determined to create such a face and costume for the Convention's annual masquerade!

From previous conventions I knew that fans portraying their favorite comics character were painstakingly accurate. If I was to win a prize, I would have to *know* the character of **TWO-FACE** from both sides: good and evil!

After digging through my collection of old **BATMAN** and **DETECTIVE COMICS** and thoroughly researching the character, I found that since his first encounter with the **BATMAN, TWO-FACE** has gone through many changes. His real name of Harvey Kent was changed to Harvey Dent; his evil, scarred side was originally colored green, then grey, then purple—and then back to green again! Sometimes his left hand was scarred, other times it was normal. I soon amassed all I could about the mad **TWO-FACE** and decided to base my make-up on the Neal Adams version and my costume on the original Bob Kane/Jerry Robinson version.

My first task was obtaining an old 1940s style double-breasted suit. Luckily, a friend of mine had such a suit he had used in making a film. It was early "Salvation Army" and fit me and the mood of **TWO-FACE** just perfectly. I carefully unstitched the middle seam and divided the suit, plunging the left side into burgundy dye! After allowing the dye to dry and re-sewing the suit together, I had an exact replica of the infamous **double**-double-breasted **TWO-FACE** regalia! Then, spending $2.00 at my neighborhood bank for two silver dollars and epoxying them together, I had completed the costume and the two-headed coin of the demonic double villain. The easy part was finished!

I had worked with make-up in amateur theater and films for many years and had collected various materials for my make-up kit. I gathered together

"The first most painful step: Shaving off my beard!"

"The evil eye patch is attached with liquid latex adhesive."

all the things that I would need to re-create, "in the flesh," the evil, acid-scarred side of **TWO-FACE's** face!

One of the most hideous aspects of Harvey Dent's deformed left side is the bulging eyeball that peers from the middle of his charred purple flesh. To create such an effect, I stuck a glass eye that exactly matched my own to a flat, thin piece of latex rubber with a small bit of nose putty. I then formed an eyelid around the eye with the remaining portion of nose putty. Using a burgundy grease paint that matched the evil side of the suit, I colored the eyelid and the latex patch. The hypnotic eye of **TWO-FACE** stared out at me as I prepared to make the most personally painful preparation: I had to shave off my beard that had taken many months to carefully cultivate. I was determined to be accurate and **TWO-FACE** does not wear any face fuzz.

Next, I fastened the latex eye-patch over my real left eye which I had taped shut with adhesive tape. I stuck the patch on with liquid latex adhesive. With a mixture of very hot water and powdered, unflavored gelatine, I created the burned, rotting flesh that covers the left side of **TWO-FACE's** countenance. This mixture also helped to hold on the eye patch. I then made up the entire left side with the rest of my burgundy grease paint, being careful to make a neat, straight line down the middle. Putting on the split-suit, I stood revealed as the demonic double villain, the dastardly dual-faced madman: **TWO-FACE!!**

At the Convention's costume event, I stalked out on stage amid thunderous boos, hisses and applause! I stopped center stage and glared out at the crowd, who lapsed into a hushed pause as I flipped the two-headed coin to determine their fate. This was not an easy task as my left eye was completely covered, thereby destroying my depth perception. I had a terrible fear of dropping my coin; something the real **TWO-FACE** would never do! I caught the coin—and the good, unscarred side was face up. It was an omen and I silently left the stage.

"MAD/PLOP artist, Sergio Aragones' version of TWO-FACE—Drawn in 28 seconds!"

I lost. I was defeated by good company: **MING the MERCILESS, VAMPIRELLA** and **DARKSEID** and his Minions. I did, however, win the praise of Tom Fagan, demonic head of the annual Rutland Hollowe'en parade in haunted Vermont, and **MAD/PLOP** artist Sergio Aragones, who was so impressed with my make-up that he dashed off his own version of **TWO-FACE** in a record-breaking 28 seconds!

However, like the real **TWO-FACE,** I would return a second time. The very next July, at the 1974 Convention, I once more took the stage as **TWO-FACE.** This time the double coin came up evil and I announced my threat to the judges and the audience: "You're all doomed! This is my **SECOND** year here and I demand a prize! I don't want first prize! I don't want third prize! I, **TWO-FACE,** demand **SECOND** prize!"

I got it! Surrounded by the first place winner, the **RED DEATH,** and tied-for-third **SATANA** and **HAWKGIRL,** I collected my second prize from Convention head Phil Seuling and the real life **TWO-FACE** was thereby retired. I figured what better tribute could I give than to put aside the infamous villain after TWO appearances?

"The gelatine-water mixture is dripped over the left side."

"Grease paint is applied and TWO-FACE appears!"

CHUCKIN' IT

BY GUY H. LILLIAN III

When folks ask, "What are the things that shaped your life?" answers literally tumble from my lips: I was at the University of California at Berkeley during the Vietnam War—fought in the battle of People's Park—I was part of the vast student movement that arose after Kent State—my roots are in the South—I've had the honor of taking writing courses from galactic lights like Lillian Hellman...

And I've written hundreds of letters to comic books.

The eyebrows erupt! The jaws plummet! "**Comic** books?!? You mean **BATMAN** and **SUGAR & SPIKE** and **DONALD DUCK** and . . ."

The unbelieving laughter explodes.

Over the years you get used to it. Especially if, like "Your Favorite Guy" (I always **loathed** that nickname, but never got up the gumption to say so), writing letters to comics really has had an effect 'way beyond seeing your name in print. But I'm getting ahead of myself. This "Chuckin' it" page is a chance for the **AMAZING WORLD** staff to take personal bows. This time it's my turn.

How did it begin? Why do I count my LOCs so highly in my life?

At age 13 I was living with my folks in Riverside, California. My comics buying was done at a huge chain drugstore some blocks from home and on that summer day I came upon **FLASH #133,** the Dec. 1962 issue. The cover to that number is a classic—it's probably the **silliest** DC ever ran. Remember "Plight of the Puppet-Flash"—a poster of **Abra Kadabra** changing the **Scarlet Speedster** into a wooden caricature, tagged with the thought balloon: "I have the strangest feeling I'm being turned into a puppet!"

Well, good cover or bad, as a true fan I couldn't have cared less. With mag in hand, I crossed the acres of parking lot around the drugstore and turned to my favorite part of the magazine, the letter column, **Flash-Grams.**

Old-timers like me will remember that back in those days Editor Julie Schwartz would award original **FLASH** art or manuscripts for the cleverest letters fans sent in. Most of the time he gave the goodies for letters featuring truly putrid puns, a practice that annoyed serious-minded, furrough-browed young GHLIII no end. The announcements were made in the last paragraph, to which I thumbed, and the words exploded out at me:

"And finally, Guy Lillian—despite himself—is stuck with the manuscript of 'Kid Flash Meets the Elongated Man'!"

"Wha—?" I stopped cold. Guy Lillian was **me!** Back through the column I scanned, and sure enough, there it was, a letter I had hand-scrawled earlier that year lambasting the punsters who were scarfing up awards—a letter embarrassing now to read. But then, who cared what I had written? I ran home waving the comic in the air. "Hey Ma," I shouted, "they printed one of my letters!"

Hooked, hooked, hooked! My next letters showed in **STRANGE ADVENTURES.** Then **DETECTIVE COMICS, GREEN LANTERN,** and eventually, almost every title Julie Schwartz edited . . . as well as non-Schwartz books like **METAMORPHO** and, alien, **THE X-MEN.** For eleven years I wrote them, and eventually ran up a quantitative score of 125 or so, topped only by Bob Rozakis, and a quasi-fame for such topped by **nobody,** he said modestly.

Why? What was their value? Simply this: through the acceptance I gained from lettercol success I worked up the guts to write other things—stories, poems, all junk of course, but self-expressions nonetheless. Because older and wiser heads respected my opinions enough to give them print, I felt there was a bigger world for me than whatever surrounded me. I felt there were possibilities open for me that weren't for my contemporaries. I gained some **confidence,** is what I'm trying to say, and really that's saying quite a lot. Mighty oaks, even if not so mighty yet, and little acorns, and so forth.

So when Paul Levitz told me that a job was open at National Periodicals, just as I lurched out of graduate school with my Masters of Fine Arts . . . it was opportunity I didn't dare ignore. A cycle begun in a parking lot in Riverside, California, could be completed. With my presence, for what it's worth, I could thank Julie Schwartz and all the others who let me into their world—just a little—and so expanded my spirit.

By the time this issue of **AMAZING WORLD** shows in your mail boxes—and nothing so pleases me about this year as my work on "Solly's Folly"—I really will have "chucked it"—left DC and returned to my books. The title "Guy H. Lillian III, Ph.D." has a seductive ring to it. But here I have had the opportunity of a lucky lifetime, not only to contact and know some of the best and most creative people in popular culture—not only did I get to create something small and well-received of my own, along with Sol Harrison and my fellow 'Chucks—not only did I get to write the Julie Schwartz interview/bio as I've wanted to do for years—but I got to work for the source of a great deal of my ambitions and hopes. Those ambitions, those hopes, don't lie in comics, but Guy Lillian—despite himself—owes their existence to the willingness of National to listen.

DIRECT CURRENTS

Nothing's staying the same for a month around here, so we've got a lot of new changes to talk about, as well as the rest of the info on our new titles. Here goes:

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In the artistic department, we've filled in a couple of the blank items on our agenda: Ricardo Villamonte, whose premiere work for National appeared in **Weird War Tales #34** (February), has been assigned the new **Beowulf** magazine. And Leopoldo Duranona, who debuted in **House of Secrets #128** (February), will be illustrating Denny O'Neil's new **Kung Fu** title. Both gentlemen are long established artists in their native South America, and are going to make their reputations truly international now that they've moved to the United States.

Our Edgar Rice Burroughs titles have a pair of talented Philippino artists who'll be working over Joe Kubert's layouts on **Tarzan** and **Korak.** One is Franc Reyes, whose work has appeared in **Weird War Tales #31** (November) and **House of Secrets #129** (March). Franc will be joined by a new discovery of ours, who signs his work Floresse.

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First Issue has seen a few changes, too. Now it's going to be an on-going monthly series, not just one-shot issues. The reasons are complicated, and irrelevant to the average reader, but suffice to say that it's being done to insure that the copies reach your newsstand.

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And here's the scoop you've all been waiting to hear—the secret of our all-new **Limited Collectors' Edition!** Last issue we told you that Shelly Mayer, National's first editorial director, was scripting it, and that the artwork would be prepared by Nestor Redondo under the guidance of editor Joe Kubert. That should have put you on pins and needles! Well, here it is—the project which deserves all their skills and more—the definitive illustrated version of the greatest story ever told—**The Bible.** We don't need to say any more.

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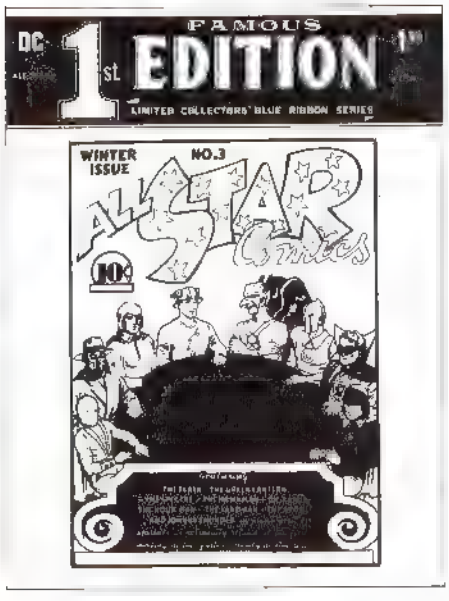
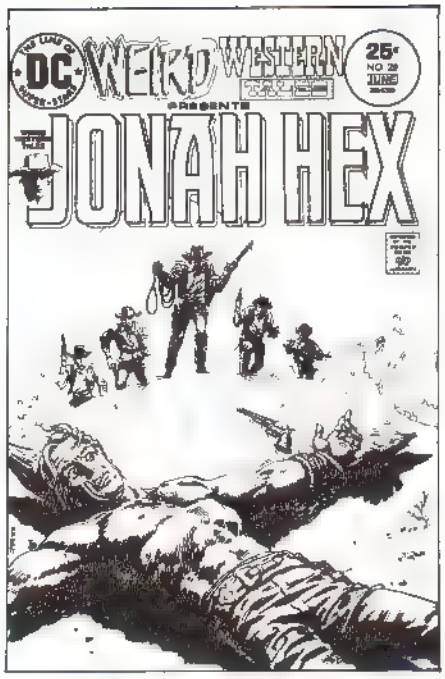
Hawkman's spot as the third rotating feature in **Detective Comics** is now secure, as he was rushed into the April issue of **Detective (#446)** when the scheduled Elongated Man story was unavoidably delayed. E. Nelson Bridwell contributed the script, and the art was provided by Rich Buckler and Klaus Janson. Rich worked for **National** a

LIMITED COLLECTORS' EDITION
THE MOST SPECTACULAR STORIES EVER TOLD..FROM
THE BIBLE
FIRST OF A SERIES
STORIES FROM THE NEW AND OLD TESTAMENTS RETOLD IN PICTURES THE MOST EXCITING TALES FROM THE BEGINNING OF TIME FOR TODAY'S PEOPLE OF ALL AGES
NOAH'S ARK
ADAM & EVE
CAIN & ABEL
CREATION
TOWER OF BABEL
SODOM
GOMORRAH





few years back (including illustrating one of two **Hawkman** stories previously done in **Detective),** and has now returned to the fold. After completing the **Hawkman** job, Rich started work on an **Atom** episode. Klaus is new to **National,** but he's achieved quite a reputation in the comics industry while evolving from one of Dick Giordano's assistants to a first-rate solo inker.

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Here's another new/old name that may startle you—Jim Shooter has rejoined our writing staff! Jim made national headlines when he became a comics scripter at age thirteen . . . in the years before the current crop of young comics writers entered the field. When most of the Woodchucks were still trying to scrape together their allowances to pick up the new issues, Jim was setting the field on fire, and helping open the flood gates that later brought such youthful talents as Len Wein into a field that had been dominated by old pros. Jim's working on **Superman,** and on his old favorite, **The Legion of Super-Heroes.**

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In case that last item makes you nervous about the current whereabouts of Cary Bates, our **Legion** loremaster, fear not! He's still going to be doing most issues of the **LSH** mag, but he's trying to get some spare time for his latest project—**The Justice League.** Cary will be scripting about four or five **JLA** issues this year, including a two-part story which guest-stars **Adam Strange!** And if talk of two-parters turns your mind to this summer's **JLA/JSA** classic, here's a two-headed surprise! There are two stories under consideration —one will have two scripters, as Cary teams with Elliot Maggin. Editor Julie Schwartz has been trying to get the two to collaborate for some time, since their strong points (Cary's plotting and pacing, Elliot's dialogue and characterization) are so complimentary, and the other possibility is an E. N. Bridwell epic teaming the **JLA-JSA** and the **Fawcett** heroes!

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The **Ra's Al Ghul** series in **Detective** will be wrapped up in the June issue **(#448),** with a novel-length story. That's the first time **Batman** has been the solo-star of an entire issue since he started in **Detective,** thirty-seven years ago!

Wonder Woman got a regular artist at last, as we reported last issue, and now she has a regular writer, too. Marty Pasko will be behind the typewriter chronicling the Amazon Princess' adventures from now on.

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Lest you think we've run out of ideas, Joe Orlando has a pile of additional new magazines coming up this Spring We're going to keep most of the details under out hat, but one is a very special title—written, illustrated, and even lettered and colored by Mike Grell! The other is in the March release listings.

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Abe Ocampo has taken over the art chores on **Rima** to relieve Nestor Redondo's crowded schedule. Nestor will do as many issues of **Rima** a year as he can manage, but Abe will keep up the fine line in the rest.

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People Department: New Woodchuck Jack Harris has adapted to our lifestyle pretty well. He's taken over Carl Gafford's old apartment, and become the fourth married Woodchuck by bringing his bride, Kelly, to New York to join him. • Moving's the key word, as Bob Rozakis and wife Laurie settle into their new home on Long Island, and Carl adjusts to his new apartment in Queens. •

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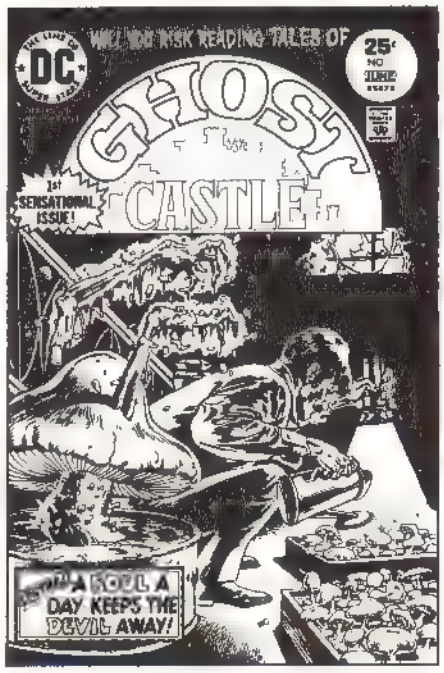
For several months now, Julie Schwartz has been questing for **Batman** scripts since Denny O'Neil became preoccupied with his new editorial duties. Half the writers in the office tried their hands at plots, but nothing seemed to be developing—and then Julie got three **Batman** scripts in 24 hours! David V. Reed, Elliot Maggin, and Denny O'Neil each delivered novel-length stories.

Mr. Reed is an old hand at the comics business who departed our team twenty years ago for the greener fields of TV and radio, only to return to **Plop** last summer, under the by-line of Coram Nobis. Famed for his aversion to typographical errors, David broke a lifetime habit and handed in this script with handwritten corrections!

Elliot Maggin, making his debut as a **Batman** author, cooked up a special script which ACBA Award Winning Outstanding New Talent Walt



Simonson has promised to illustrate!

* * * * *

Deadman will be returning in the pages of **The Phantom Stranger** magazine. First as a guest-star in issues #40 and 41, and then in his own solo-series starting in #42! Scripts will be provided by Marty Pasko.

* * * * *

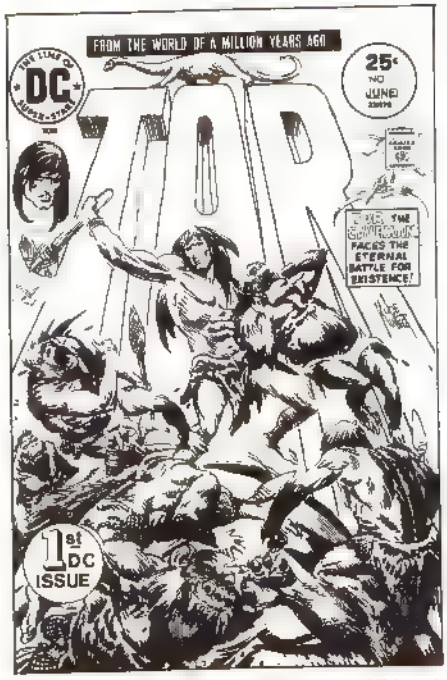
If you had to pick a pair of perfect artists to do a sword & sorcery saga set in a medieval imaginary world, what names would you come up with? Don't bother wracking your brains—we're way ahead of you. Editor Joe Orlando brought together Steve Ditko and Wally Wood to illustrate Paul Levitz's script on a new character that we'll tell you more about next issue.

FEBRUARY COMICS LISTING

( ) WEIRD WESTERN TALES #28 (May/June). Jonah Hex rides a "Stagecoach To Oblivion" in a tale taken from the true files of western frontier action. This issue features the artistic debut of George Moltineri, who will become **Jonah's** regular artist as of #30. The script is by Michael Fleisher, cover by Luis Dominguez. (On sale the first week in February).

( ) SWAMP THING #16 (May). Now published seven times a year, The search for Bolt begins as Cable, Abby, and the **Swamp Thing** take a plane ride into terror which ends on the "Night Of The Warring Dead." Script by David Michelinie, art and cover by Nestor Redondo. This issue also reveals which of the man-monster's old foes is behind the kidnapping of Bolt, and sets the stage for next issue's showdown. (On sale the first week in February).

( ) TALES OF GHOST CASTLE #1 (May/June). Editor Tex Blaisdell introduces a new mystery mag, and a new host, **Lucien** (the ghostly librarian of Ghost Castle). This issue's tales are: "A Child's Garden Of Graves" by Paul Levitz and Ruben Yandoc, "A Soul A Day Keeps The Devil Away" by Levitz and Quico Redondo, and "The Mushroom Man" by David Michelinie, Marty Pasko and Buddy Gernale. Plus a two-page intro by Levitz and Nestor Redondo,



and a Sergio Aragones "Ghost Cackles". Cover by Ernie Chua. (On sale the first week in February).

( ) GHOSTS #38 (May). This issue's ghostly tales include "Specter in the Surf" (art by E. R. Cruz); "The Midnight Ghost"; and "The Death-Demon of Prague". Cover by Luis Dominguez. (On sale the first week in February)

( ) YOUNG ROMANCE #205 (May/June). Joe Simon provides tales of tender teenage love as this magazine shifts down to the 25¢ size. (On sale the first week in February)

( ) THE JOKER #1 (May). The Clown Prince Of Crime takes over his own magazine in response to readers' requests! This will be a 25¢ mag, published seven times a year, and the premiere issue features "The Joker's

Double Jeopardy" as the Maniacal Master of Mirth takes on **Two-Face,** when they both set out to steal a set of rare doubloons. And, in case you're curious, **Batman** has nothing to do with this surprising tale! Script by Denny O'Neil, art by Irv Novick and Dick Giordano on this new Julie Schwartz-edited title. Cover by Giordano. (On sale the first week in February)

( ) KAMANDI #29 (May). What is the mysterious "Legend" that the survivors of the Great Disaster worship? Is it just a simple costume, or is it an incredible artifact that holds the key to the greatest myth the world's ever lived? Script and pencils by Jack Kirby, inks by D. Bruce Berry. Cover by Kirby and Berry. (On sale the first week in February)

( ) TOR #1 (May/June). The world of 1,000,000 B.C. opens up for you in "Tor of One Million Years Ago!" Enter the unbelievable world of men and dinosaurs, as editor/writer/artist Joe Kubert revives his immortal caveman character in a series of new astounding adventures.(On sale the first week in February)

( ) JUSTICE LEAGUE OF AMERICA #118 (May). Beginning a new two-part adventure, the world's greatest super-heroes face the menace of alien pods that have landed on Earth with the specific purpose of destroying the **JLA!** Elliot Maggin wrote "Takeover Of The Earth-Masters" which is illustrated by Dick Dillin and Frank McLaughlin. Cover by Dick Giordano. (On sale the second week in February)

( ) G. I. COMBAT #178 (May). Jeb Stuart and the crew of the **Haunted**

Tank begin new drama as "A Tank is Born!" (Robert Kanigher & Sam Glanzman). Plus: "The Face of the Enemy" by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the second week in February).

( ) **KORAK, SON OF TARZAN #57 (May/June).** Back on the schedule after a year's absence, **Korak** returns as a bi-monthly solo title. The lead story features the Son of Tarzan solving the puzzle of "The Most Endangered Species" in a tale by Bob Kanigher and Florese. At press time the back-up story had not been decided upon. Cover by Joe Kubert. (On sale the second week in February)

( ) **WEIRD WAR TALES #37 (May).** A special novel-length story is featured in this issue, as an American war correspondent covering the Spanish Civil War finds himself flung across the time barrier to the past and the future—condemned to fight the "Three Wars Of Don Q." Script by Arnold Drake, art by Leopoldo Duranona. Cover by Luis Dominguez. (On sale the second week in February)

( ) **OMAC #5 (May/June).** Remember the Arabian Nights fairytale of new lamps for old? Shift that into the far future, and get ready for a shock! Are you ready to trade "New Bodies For Old?" If you are, just pick up the latest exploit of the One-Man Army Corps. Script and pencils by Jack Kirby, inks by D. Bruce Berry. Cover by Kirby & Berry. (On sale the second week in February)

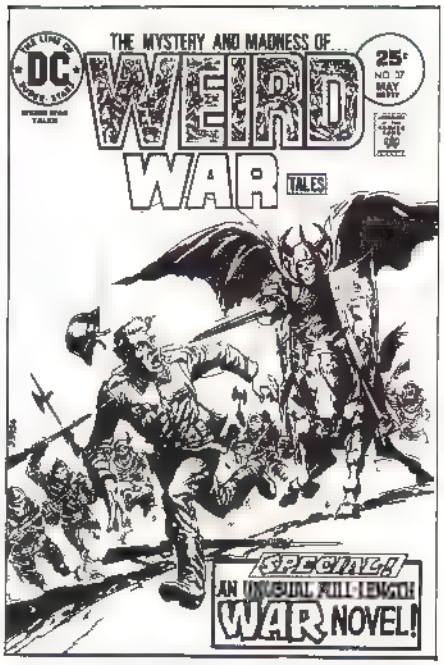
( ) **BATMAN #263 (May).** The Prince of Puzzles returns to taunt the Caped Crusader with a new compilation of criminal conundrums. Can even **Batman** catch "The Riddler On The Move" before it's too late? Watch for this Denny O'Neil—Ernie Chua—Dick Giordano collaboration to find out! Cover by Giordano. (On sale the second week in February)

( ) **OUR ARMY AT WAR #280 (May).** 64 page Giant issue. What better way to celebrate the 200th appearance of **Sgt. Rock** than with a collection of his most incredible adventures? The latest (200th) Rock story is "Mercy Mission" by Bob Kanigher and George Evans, and it's backed up by two landmarks in the stone sergeant's career—his prototype story, "The Rock Of Easy Company" (by Kanigher, Ross Andru and Mike Esposito), and "The Rock And The Wall", which was Joe Kubert's artistic debut on the series (script by

Kanigher). Plus a new Medal Of Honor story by Norm Maurer, a text featuring Kubert and Kanigher reminiscing about **Rock,** and a Kubert cover. (On sale the second week in February)

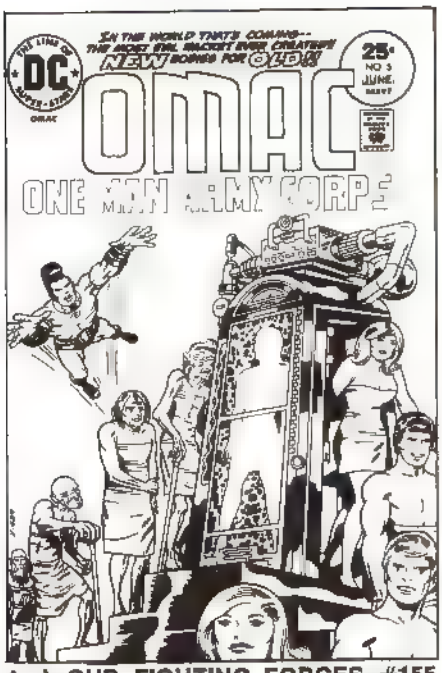
( ) **WORLD'S FINEST COMICS #230 (May).** 64 page Giant issue. The Sons of **Superman** and **Batman** star in the tantalizing tale of "The Girl Whom Time Forgot" by Bob Haney, Curt Swan and Tex Blaisdell. Plus The **Challengers of The Unknown** in "To Call A Deadman" (by Denny O'Neil, George Tuska and Neal Adams), and **Aquaman** in "The Sorcerer Of The Sea" (art by Ramona Fradon). Cover by Ernie Chua. (On sale the second week in February)

( ) **DC SPECIAL #16 (Spring).** It's back! A 64 page Giant quarterly devoted to some of the strangest characters and concepts in comics! Dropped four years ago, it's being revived now as a part of our First Issue program, so that we can bring you a steady flow of new ideas for magazines. DC Special will re-present famous old features, beginning with this issue's E. Nelson Bridwell collated collection of "Super-Heroes Battle Super-Gorillas" stories. **Flash** fights **Gorilla Grodd** in "Reign Of The Super-Gorilla" (script by John Broome, art by Carmine Infantino & Joe Giella), **Superman** faces "Titano—The Super-Ape" (art by Wayne Boring), "Batman Battles The Living Beast Bomb" (script by Gardner Fox, art by Infantino & Joe Giella), and "Wonder Woman — Gorilla" story by Bob Kanigher, art by Ross Andru and Mike Esposito). (On sale the second week in February)



( ) **PLOP! #12 (May).** Plop visits you, in a series of man on the street interviews by Sergio Aragones. Plus: "Dr. Varsag's Experiment" (Coram Nobis and Lee Marrs), "What Are Little Ghouls Made Of?" (E. Nelson Bridwell and Aragones), Prison Plops (Coram Nobis and Slim Johnson), Historical Plops (Don Edwing and Dave Manak), Prescription Plops, Monster Plops, and People Plops. Cover by Basil Wolverton. (On sale the third week in February)

( ) **THE WITCHING HOUR #54 (May).** Three tales of midnight madness: "The Corpse Held A Winning Hand" (Art by Ruben Yandoc), "Cassandra's Curse" (art by LoFamia), and "Beware Of The Snare Of The Tarantula" (art by Jess Jodloman). All three tales scripted by Carl Wessler. (On sale the third week in February)



( ) OUR FIGHTING FORCES #155 (May). The Losers meet up with "The Partisans" in this latest blockbuster by Jack Kirby (with an inking assist from D. Bruce Berry). Cover by Kirby and Berry. (On sale the third week in February)

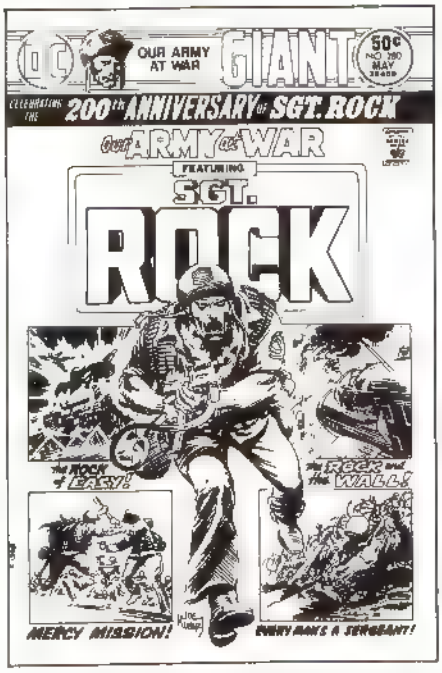
( ) SUPERMAN #287 (May) It's utterly absurd—the strangest **Superman** story of the year! **Krypto** is reunited with his master, as the wonder pooch falls in love and the Man of Steel is left asking "Who Was That Dog I Saw You With Last Night?" Improbable script by Elliot S! Maggin, and art by Curt Swan and Bob Oksner. Plus a **Private Life of Clark Kent** story in which the intrepid reporter uncovers a "Bogus Batman" (script by E. Nelson Bridwell, art by Swan and Tex Blaisdell). Cover by Dick Giordano. (On sale the third week in February)

( ) JUSTICE, INC. #1 (May/June). Richard Henry Benson, **The Avenger**—his family massacred by an inhuman crime ring and his life virtually destroyed—forms the nucleus of the tightly-knit band of crimefighters known as **Justice, Inc.** The origin story, "This Night, An Avenger Is Born", is by Denny O'Neil and Alden McWilliams. Cover by Joe Kubert. (On sale the third week in February)

( ) STAR SPANGLED WAR STORIES #187 (May). Concluding the latest two-part adventure of **The Unknown Soldier** is the saga of "A Death In The Chapel" by David Michelinie and Gerry Talaoc. Plus: "Waiting For A Legend" by Don Kaar and Quico Redondo. Cover by Joe Kubert. (On sale the third week in February)

( ) SHAZAM! #18 (May/June). Captain Marvel and **Mr. Tawny** meet "The Celebrated Talking Frog of Blackstone Forest" in an adventure by Elliot S! Maggin and Bob Oksner. And **Captain Marvel Jr.** battles **Sivana Jr.** in "The Coin-Operated Caper", an E. Nelson Bridwell-Kurt Schaffenberger collaboration. Cover by Bob Oksner. (On sale the third week in February)

( ) WEIRD MYSTERY TALES #18 (May). Four fear-fables this month: "Return Of The Serpent" (Paul Levitz and Leopoldo Duranona), "Hell Hath No Fury" (Bob Kanigher and Ruben Yandoc), "Feline Fury" (Lee Marrs), and a special tale introducing the host of Ghost Castle—"The New Arrival" (Levitz and Ricardo Villamonte). Cover by Ernie Chua. (On sale the third week in February)



( ) CLAW THE UNCONQUERED #1 (May/June). His youth is shrouded in mystery . . his future fraught with danger. His name is Valkan, and he is called **Claw** after the taloned hand that wields his sword. Learn a little about his beginnings, and much about those who seek his ending, as **Claw** debuts in "The Sword And The Silent Scream" by David Michelinie and Ernie Chua. Cover by Chua. (On sale the third week in February)

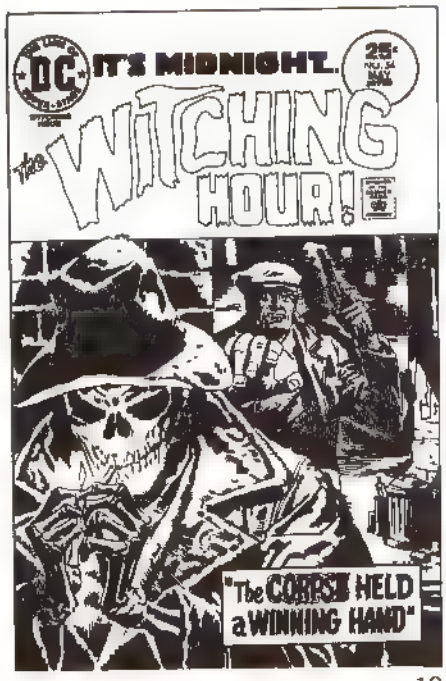
( ) DETECTIVE COMICS #447 (May). The **Bat-murderer** serial continues, and suspense mounts as a new figure emerges to complicate matters still further. "Enter—The Creeper" by Len Wein, Ernie Chua and Dick Giordano, is backed up by a **Robin** solo—"The Puzzle Of The Pyramids"—scripted by Bob Rozakis, and illustrated by Martinez and Mazzarolli. Cover by Dick Giordano. (On sale the last week in February)

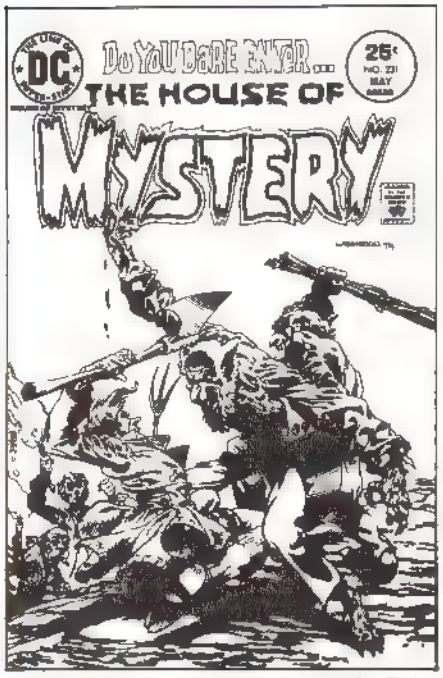
( ) TARZAN #237 (May). The Lord of the Jungle faces "The Stone Pharoah" in a special adventure. Cover by Joe Kubert. (On sale the last week in February)

( ) HOUSE OF SECRETS #131 (May). Three terror-tales this time: "The Island Of Crawling Flesh" (Michael Fleisher and Arthur Suydam), "Point Of No Return" (Jack Oleck and Alex Nino), and "The Girl In The Red Dress" (Oleck and Gerry Talaoc). Cover by Luis Dominguez. (On sale the last week in February)

( ) THE FLASH #233 (May). Reader—can you imagine "The Deadly Secret Of The Flash"? Doesn't sound like a super-hero's secret—and maybe it isn't! After all, this issue features the menace of **Professor Zoom—The Reverse-Flash!** Script by Cary Bates, art by Irv Novick and Tex Blaisdell. Plus: **Green Lantern** in "The World That Bet On War" by Denny O'Neil, Dick Dillin, Terry Austin and Dick Giordano. Cover by Giordano. (On sale the last week in February)

( ) ADVENTURE COMICS #349 (May/June). Gwen Sterling kidnapped by political terrorists! **The Spectre** yearning for a new chance at life—and getting it! But will Jim Corrigan be reborn—only to die *again*? Perhaps "The Voice That Doomed The Spectre" knows—you won't till you read this Michael Fleisher–Jim Aparo chiller! Plus: Chapter Three of The Seven Soldiers of Victory novel, solo-starring **Green Arrow** in "Father Time's Inn" (script by Joe Samachson, art by Lee Elias). Cover by

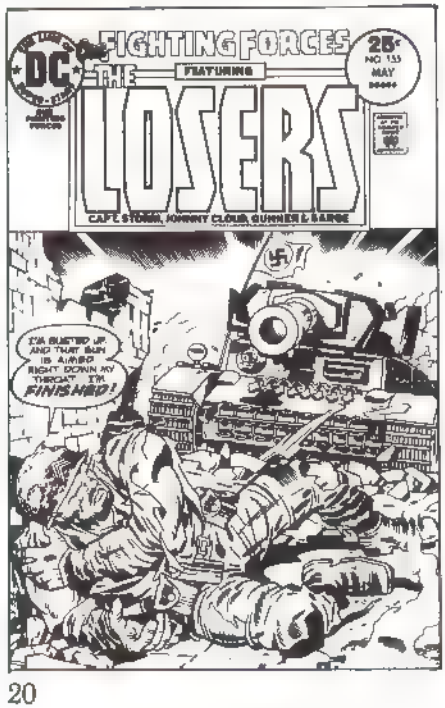




Aparo. (On sale the last week in February)

( ) 1ST ISSUE SPECIAL #2 (May). Presenting—**THE GREEN TEAM!** A dynamic group of boy millionaires, who have the wildest adventures imaginable. Script by Joe Simon, art by Jerry Grandinetti. Cover by Grandinetti. (On sale the last week in February)

( ) ACTION COMICS #447 (May). "The Man Who Created Superman" lives on a South Sea island, spinning tales too incredible to be believed—until he discovers that there really is a Man of Steel! Script by Elliot S! Maggin, art by Curt Swan and Bob Oksner. Plus: **The Atom** discovers that his lab assistant has become "The Girl With The 24-Karat Dreams"


FIGHTING FORCES
FEATURING
THE LOSERS
CAPT. STORM, JOHNNY CLOUD, GUNNER & SARGE
25¢
I'M BUSTED UP AND THAT BUM IS AIMED RIGHT DOWN MY THROAT! I'M FINISHED!

(script by Marty Pasko, art by Rich Buckler and Klaus Janson). Cover by Dick Giordano. (On sale the last week in February)

( ) THE UNEXPECTED #164 (May). Three surprising shockers: "The House Of Sinister Sands", "The Big Heat" (script by Carl Wessler), and "The Haunted Lighthouse" (George Kashdan and Ruben Yandoc). (On sale the last week in February)

MARCH COMICS LISTING

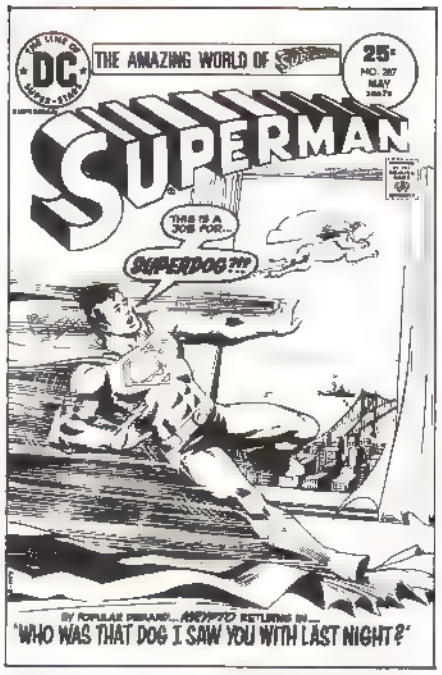
( ) OUR ARMY AT WAR #281 (June). Sgt. Rock and the men of Easy Company find out the secret that lurks in a "Dead Man's Eyes"

in this latest Bob Kanigher—Russ Heath battle blockbuster. Plus a new Gallery of War tale by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the first week in March)

( ) GHOSTS #39 (June). Four true tales of the supernatural this month: "The Most Hated Ghost In England" (art by E. R. Cruz), "The Blossoms In Blood", "The Haunting Hitchhiker" and "The Phantom Hangman" (art by Rico Rival) Cover by Luis Dominguez. (On sale the first week in March)

( ) YOUNG LOVE #116 (June/July). A new set of Joe Simon's romantic tales of teenagers. (On sale the first week in March)

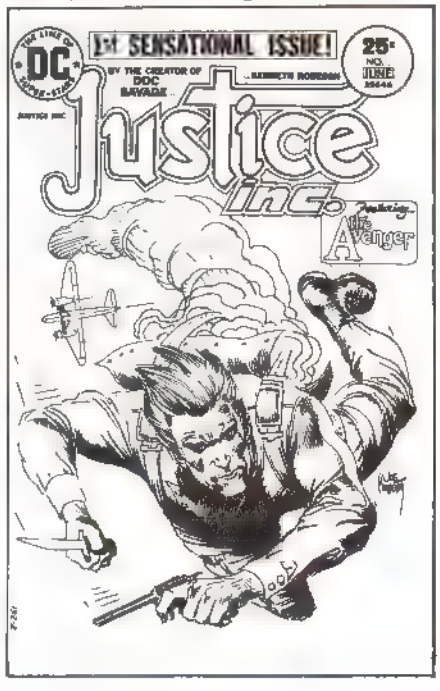
( ) JUSTICE LEAGUE OF AMERICA #119 (June). The alien pods face a devastated **JLA** in a battle where the



"Winner Takes The Earth!" Plus: the secret of **Hawkman's** desertion! Script by Elliot S! Maggin, art by Dick Dillin and Frank McLaughlin. (On sale the first week in March)

( ) SECRETS OF HAUNTED HOUSE #2 (June/July). A new frolic in fear with **Cain, Abel, Eve** and **Destiny:** introductory page (Steve Skeates and Ricardo Villamonte), "Burn, Witch, Burn" (Mike Pellowski, Bob Kanigher and Tony DeZuniga), "A Dead Man" (Jack Oleck and E. R. Cruz), and "Two Can Play At Treachery" (George Kashdan and Bill Draut). Cover by Ernie Chua. (On sale the first week in March)

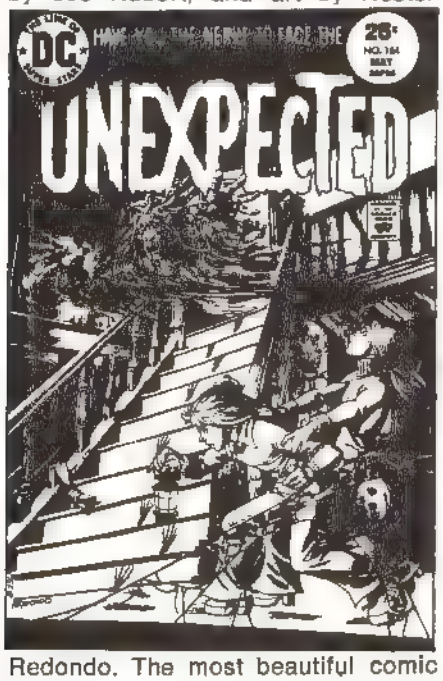
( ) KAMANDI #30 (June). Kamandi and Ben Boxer are kidnapped by a deadly **U.F.O.** probing the world After



Disaster. Story & art by Kirby, inks & letters by D. Bruce Berry. Cover by Kirby & Berry. (On sale the first week in March)

( ) PHANTOM STRANGER #37 (June/July). Paul Levitz takes over as the PS's second new scripter in three issues as **The Phantom Stranger** encounters an artifact-counterfeiter and a living mummy in "Images Of The Dead" (art by Gerry Talaoc, idea by Arnold Drake). A Jim Aparo cover adorns this special novel-length adventure. (On sale the first week in March)

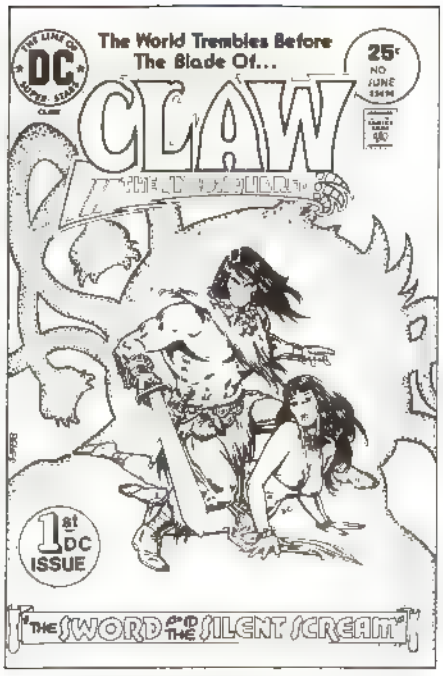
( ) LIMITED COLLECTORS' EDITION #C-36—THE BIBLE (June/July). The Old Testament's most wondrous stories, told in comic form by the masters of the art: script by Shelly Mayer, lay-outs and editing by Joe Kubert, and art by Nestor



Redondo. The most beautiful comic magazine ever produced. Cover by Kubert. (On sale the first week in March)

( ) FAMOUS FIRST EDITION #F-7 —ALL STAR COMICS #3 (June/July). An exact replica of the issue that made history—the first meeting of the legendary **Justice Society Of America!** The original comic is valued at $300, but for only $1, you can read this incredible adventure of **Hawkman, The Flash, The Spectre, Green Lantern, The Atom, Sandman, Hourman** and **Doctor Fate!** (On sale the first week in March)

( ) THE SHADOW #11 (June/July). Team-up time, as "The Night Of The Avenger" arrives! With two titans like this, nothing else need be said. Script by Mike Uslan, art by E. R. Cruz. (On sale the second week in March)



( ) WONDER WOMAN #218 (June/July). Twin trials for the Amazon Princess, as the **Red Tornado** reports on "The Revolt Of The Wonder Weapons" and **The Phantom Stranger** narrates "Give Her Liberty —and Give Her Death!" The stories introduce two new talents to **Wonder Woman,** scripter Marty Pasko and artist Kurt Schaffenberger. (On sale the second week in March)

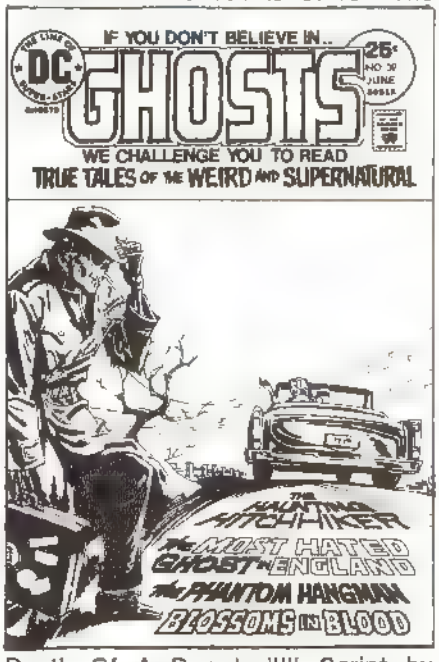
( ) SUPERBOY AND THE LEGION OF SUPER-HEROES #209 (June). The prodigal son returns, as Jim Shooter scripts "Who Will Save The Princess", which spotlights **Princess Projectra**—freshly returned from a **Legion** mission and stricken with a deadly disease! Old reliable Cary Bates has a tale in this issue, too—the story of young Flynt Brojes, the

Legion's biggest fan, who becomes a "Hero For A Day!" Cover and art by Mike Grell. (On sale the second week in March)

Last Minute News Flash! We reserved this space for **Rima** #8 and **Black Magic** #10, but those mags will not appear (details next issue). Instead, we're launching a new mag.

( ) STALKER #1 (June/July). He sold his soul for a taste of power, and now he's out to get it back! Join our latest sword & sorcery star on a "Quest For A Stolen Soul" and learn his incredible origin! This powerful premiere is presented by Joe Orlando (editor), Paul Levitz (writer), and the artistic team of Steve Ditko and Wally Wood. (On sale the second week in March)

( ) BATMAN #264 (June). The Gotham Guardian is out to solve "The



Death Of A Daredevil!" Script by Denny O'Neil, art by Ernie Chua and Dick Giordano. (On sale the second week in March)

( ) OUR FIGHTING FORCES #156 (June) Even a furlough for **The Losers** is no picnic when a Nazi spy ring vows "Goodbye Broadway, Hello DEATH!" Story and art by Jack Kirby, inks and lettering by Mike Royer. (On sale the second week in March)

( ) HOUSE OF MYSTERY #232 (June). Travel back in time to the era of the dance marathon, and watch out that you don't end up dancing "The Last Tango In Hell" (script by David Michelinie, script continuity by Russell Carley, art by Ramona Fradon). Plus "Demon Hound" (Jack Oleck and Ruben Yandoc). Cover by Luis Dominguez. (On sale the second week in March)

( ) **THE SUPERMAN FAMILY #171 (June/July)** 64 page Giant issue, as usual. **Supergirl's** the star and **Batgirl's** the guest star, as they battle the macabre menace of "Cleopatra —Queen Of America" in a new novel by Elliot Sl Maggin, Curt Swan, and Vince Colletta. Plus two classics: **Jimmy Olsen** takes after another teen titan — **Robin** — and becomes "Jimmy Olsen, Boy Wonder" (Cary Bates and Pete Costanza) and **Lois Lane** becomes "The Irresistible Lois Lane" in a story guest-starring Batman, Green Arrow and Aquaman (art by Swan and George Klein). (On sale the second week in March)

( ) **TARZAN #238 (June).** 64 page Giant issue. **Tarzan** journeys to Pellucidar—the world at the Earth's Core–to battle "The Return of the Mahagga!" Cover by Joe Kubert. (On sale the second week in March)

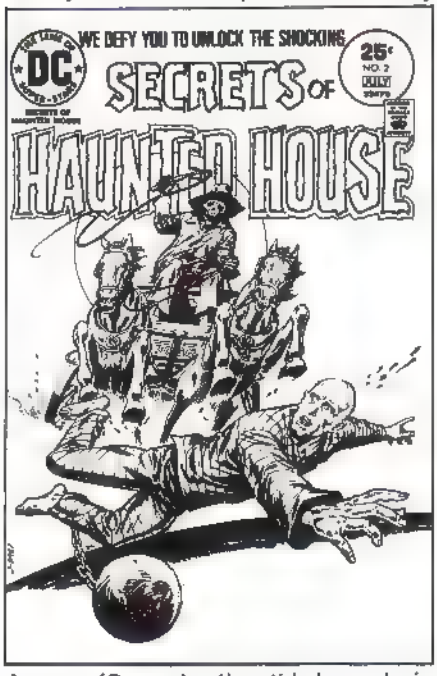
( ) **BEOWULF #2 (June/July). Beowulf** faces the Devil in "The Slave Maiden of Satan!" Script by Mike Uslan, art by Ricardo Villamonte. (On sale the third week in March)

( ) **G.I. COMBAT #179 (June). The Haunted Tank** must make "One Last Charge"—or die! Script by Bob Kanigher, art by Sam Glanzman. Plus the story of a "Night Without End" by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the third week in March)

( ) **WEIRD WAR TALES #38 (June).** Four tales of military mystery: "Born To Die" (Jack Oleck and Q. Redondo), "The Return" (Oleck and E. R. Cruz), "The Man Who Would Be God" (Oleck and Jess Jodloman), and "Renegade Dogface" (George Kashdan and Jack Sparling). Cover by Luis Dominguez. (On sale the third week in March)

( ) **PLOP! #13 (June).** Happy Bad Luck issue, Plop! To celebrate, a twin treat—"The Way Out Epic Of Sidney Kidney" (the ugliest boy in the world) by Coram Nobis and Lee Marrs, and "The Banana Dolls" by Steve Skeates and Sergio Aragones Plus intros, Plops, and other plaughs. This issue's cover is by Wally Wood, who will be alternating as cover artist with Basil Wolverton from here on. (On sale the third week in March)

( ) **THE BRAVE & THE BOLD #119 (June). Batman** meets his sometimes-friend, sometimes-foe, Dr. Kirk Langstrom—alias **The Man-Bat**—in "Bring Back Killer Krag" by Bob Haney and Jim Aparo. Cover by



Aparo. (On sale the third week in March)

( ) **WEIRD MYSTERY TALES #19 (June).** Three fear fests: "Fire Dance" (Bob Kanigher and Abe Ocampo), "Flight" (Lee Marrs), and "Death Calling" (Kanigher and Ruben Yandoc). Cover by Ernie Chua. (On sale the third week in March)

( ) **THE WITCHING HOUR #55 (June)** A triple threat issue that's still under wraps—mainly cause chief warlock Murray Boltinoff hasn't picked the precise petrifiers yet! (On sale the third week in March)

( ) **SUPERMAN #288 (June).** Take one master electronic brain, mix well with the supposedly innocuous personality of newscaster Clark Kent, spice the tale liberally with super-action and danger, and you'll get "The Computer With The Secret Identity", a novel-length story by Cary Bates, Curt Swan, and Kurt Schaffenberger. (On sale the third week in March)

( )**STAR SPANGLED WAR STORIES #188 (June).** After that novel announcement, here's another one—the first full-length **Unknown Soldier** adventure—"Encounter"—by David Michelinie and Gerry Talaoc. Cover by Joe Kubert. (On sale the third week in March)

( ) **1ST ISSUE SPECIAL #3 (June). METAMORPHO, the Element Man**—back in a magazine of his own after six years! And if you enjoy "The Freak And The Billion-Dollar Phantom", there's a chance the Chemical Crimefighter might get his own magazine! Script and art by **Metamorpho's** creators, Bob Haney and Ramona Fradon. (On sale the last week in March)

( ) **DETECTIVE COMICS #448 (June).** The saga of the **Bat-Murderer** is wrapped up, as Len Wein bids farewell to **Batman** with a novel-length thriller (guest-starring **The Creeper**)—"Bedlam Beneath The Big Top" with art by Ernie Chua and Dick Giordano. (On sale the last week in March)

( ) **KONG THE UNTAMED #1 (June/July).** A helpless child, born in the dark ages of prehistory when Neanderthal fought Cro-Magnon for control of the Earth! Born to a destiny, and a life strange beyond imagining! Begin the saga of **Kong The Untamed** here, with Jack Oleck and Alfredo Alcala . . . and follow it in the dark ages of prehistory. (On sale the last week in March)

( ) **THE FLASH #234 (June).** There's

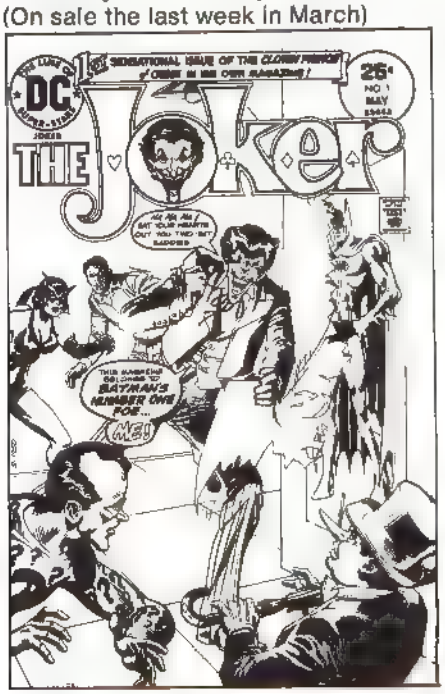
an assassin hunting the Fastest Man Alive who declares "I'm Going To Kill You, Flash—But Not Till I'm Good And Ready!" In this latest Cary Bates-Irv Novick speed-shocker. Plus **Green Lantern** in "And The Winner Is—Death" by Denny O'Neil and Dick Dillin. (On sale the last week in March)

( ) HOUSE OF SECRETS #132 (June). Ready for a terror-twister? Meet "The Contortionist" in a Michael Fleisher-Russell Carley-Leopoldo Duranona chiller. Plus "Killer Instinct" by Jack Oleck and Ruben Yandoc. Cover by Ernie Chua. (On sale the last week in March)

( ) KUNG FU #2 (June/July). And now, "The Dragon Stands Alone" as our KUNG FU FIGHTER faces seemingly unbeatable odds. Script by Jim Dennis, art by Leopoldo Duranona. (On sale the last week in March

( ) ACTION COMICS #448 (June). Sportscaster Steve Lombard's discovered a new way to get in trouble and he's trying to warn everyone else away. But why doesn't **Superman** listen to the screaming voice that says "Don't Get Off On The 13th Floor!" Script by Elliot S! Maggin, art by Curt Swan. Plus **The Atom's** "Nightmare In Gold" (Marty Pasko and Dick Dillin). (On sale the last week in March)

( ) SANDMAN #3 (June/July). Macabre monster time, as "The Brain That Blacked Out The Bronx" strikes!—Along with his zombie gorillas! Script by Michael Fleisher, art by Ernie Chua and Mike Royer. Cover by Jack Kirby and Royer. (On sale the last week in March)



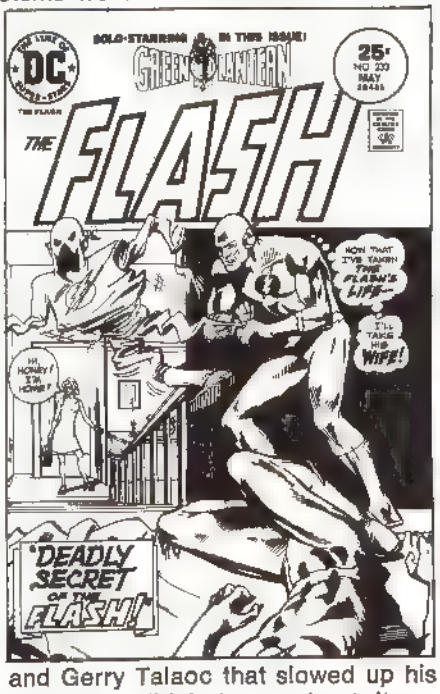
( ) THE UNEXPECTED #165 (June) The title's the truth—we'll be as surprised by this mag as you are! (On sale the last week in March)

ADDENDA

In all our confusion last issue, we made a few mistakes. Here's a quick set of corrections for your files.

*Super Heroes Battle Super Gorillas in the first revived issue of **DC Special,** not a Giant **First Issue.** See the February listings for details

*There will be no artistic fill-ins on either Phantom Stranger or Unknown Soldier. Our confusion here stems from a bout between the flu



and Gerry Talaoc that slowed up his work. We didn't know about it, so we got nervous.

***Famous First Edition** #F-6 was postponed until January, and **Limited Collectors' Edition** #C-34 appeared in its place. #C-34 featured a collection of "Christmas With The Super-Heroes" stories assembled by Paul Levitz. Stories included were: **Batman:** "Silent Night, Deadly Night" (O'Neil-Novick-Giordano); **Shazam:** "Billy Batson's Xmas"; a new **Angel & Ape** story: "The $500,000 Doll Caper" (Albano-Wood-Oksner); **Teen Titans:** "A Swinging Christmas Carol" (Haney-Cardy); and **Superman:** "Christmastown, U.S.A." (Mortimer-Colletta), plus special features. Cover by Nick Cardy. If you missed it, copies are available for $1.50 from the adddess on page one of this

magazine.

***Shadow #10** featured "The Night Of The Killers" by Denny O'Neil, and introduced the artistic talents of E. R. Cruz to the series. Cruz will remain the regular artist on the mag.

***Rima #7** is being illustrated by Abe Ocampo.

***Detective Comics #446** did not feature an **Elongated Man** story. Instead, Hawkman in "Mystery of the Flyaway Car" by E. Nelson Bridwell, Rich Buckler, and Klaus Janson appeared.

***Kung Fu #1** chronicled the adventures of Richard Dragon, Kung Fu Fighterin an adventure adapted from the paperback series by Jim Dennis. Script by Jim Dennis, art by Leopoldo Duranona.

52 BIG PAGES

BATMAN

BAT·MAN

10¢

ACTION-PACKED ADVENTURES OF THE WORLD'S GREATEST

DETECTIVE TEAM!

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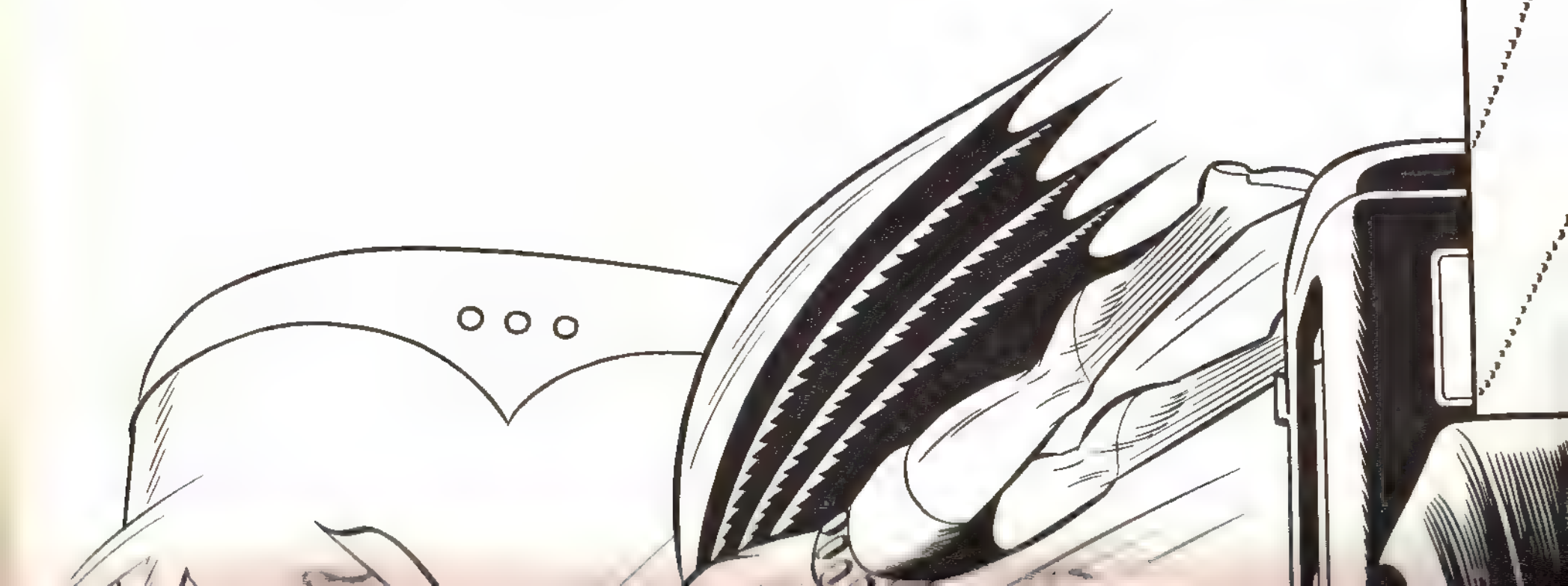


INTER-VIEW WITH DENNY O'NEIL

BY GUY H. LILLIAN III

Denny O'Neil was a newspaper reporter when he first became involved with comic books. "I did a series of articles around 1965 about the resurgence of the field," he recalls, "and they came, through Roy Thomas, to the attention of an editor who wanted a writer. They tried me out; I got the job.

"I was thinking, 'This is really neat. I'm a journalist **REALLY** but I'll do this comic bit for six months. It'll be a great story for my grandkids: Denny's six months in the funny book business.' "

That was almost ten years ago. Denny's now the most famous writer in the field, with the first SHAZAM award given for comics writing lost in the swales of paper —letters from readers, magazines, comics—that overflood his desk. Lest we give the impression of professional sloppiness, though, it should be pointed out that the material for four DC comics he edits — **SHADOW, KUNG FU, JUSTICE INC.,** and **BEOWULF** — is kept neatly arranged in his own locked cabinet or next door with his assistant, Allan Asherman.

He hasn't written a newspaper article since that fatal assignment in the mid-sixties, but comics certainly don't take all of his time. He does 50 or 60 book reviews a year. He has written pieces for **THE HARPOON** and, when he gets the time, a science fiction story for magazines like **F&SF** or an original anthology. These works "are not primarily money-making projects," Denny says. "When I get a week out from doing comics I sit down and do a story for **myself.** Fortunately I've sold them all." He's also written a novel, co-authored another ("a martial arts book of which neither of us are proud"), and places an occasional article with a magazine, the most recent being a piece on "Doonesbury" creator Gary Trudeau for VIVA.

"I don't think a writer should limit himself to one thing," O'Neil explains. "Each of your projects **feeds** the others. So when I do a piece that requires a lot of research, I come back to comics with new ideas—and kind of refreshed; it's like a vacation.

"I don't consider myself a **comic book writer.** I consider myself a writer who does comics."

The comic work of Denny O'Neil is obviously the focus of AMAZING WORLD's interest in the writer/editor. We wanted to get his perspective on **THE BATMAN** (to fit in with the theme of this particular issue), sneak an inside story on his most famous and controversial work, **GREEN LANTERN/GREEN ARROW,** and look into his concepts of his books, both as editor and as writer. A heady assignment? Read on.

* * * * *

SO HOW (said the interviewer) DID YOU COME TO DC?

It was part (said Denny) of a deal with Dick Giordano. I was working for Charlton and various other outfits under various names, and when National hired Dick, Steve Skeates, Pat Boyette, Jim Aparo and I came along with him.

THE THEME OF THIS ISSUE OF AMAZING WORLD IS BATMAN. WHAT DO YOU THINK OF THIS CHARACTER—AS ONE WHO HAS

WRITTEN HIS ADVENTURES?

Next to Eisner's **SPIRIT,** maybe, he is the most **flexible** character that comic books have produced. You can do virtually any kind of story you want with **BATMAN,** from straight off the wall science fiction to grim moody realism. I don't think science fiction works as well with the character as a realistic approach, but it can be done. Personally, I've done almost any kind of story I'd write for any medium using **BATMAN.** I really like working with the character a lot.

ONE OF THE MOST INTERESTING THINGS YOU'VE DONE WITH BATMAN IS REVIVE OLD VILLAINS.

That was Julie Schwartz's idea and I think it's a good one. For a while, **BATMAN** was fighting fairly colorless characters; in the stories that I've written over the past couple of years, before we started bringing back the old villains, only **RAS AL GHUL** was a heavyweight bad guy. That type of villain had worked in the past and they seemed to be part of the rather flamboyant appeal of the character. Julie suggested that we try a story with **TWO-FACE,** and that clicked. So we've been systematically working with the others with varying degrees of success.

THE MOST SUCCESSFUL?

I liked the **JOKER** stories a lot; I liked the **TWO-FACE** stories a lot. Some of the others I don't think are quite as successful.

HAVE YOU READ THE BATMAN #1 FAMOUS FIRST EDITION?

I thought it was interesting, historically. Frankly I'd have to say that we've come a distance since then, technically and in sophistication.

HOW WOULD YOU EVALUATE THE INFLUENCES ON YOUR WRITING?

I think everything I've ever done has influenced me. If you produce thirty or forty scripts a year, not counting stuff done outside of comics, you'll use everything you've got. Professionally, in terms of getting the work done, I think that the best thing that happened to me was my experience as a journalist. It taught me to write to deadline, and not to regard my every single syllable as a precious gem, to be cherished! I don't mind being edited, within reason. If it gets out of reason I make noise, but that seldom happens.

Influences: I've read science fiction and fantasy since I was eight, and I've written a certain amount of it, so obviously that was a major influence. In the last five years I've become involved with the detective/private eye mythos, both reading the fiction and reading critical studies. That's an increasingly strong influence.

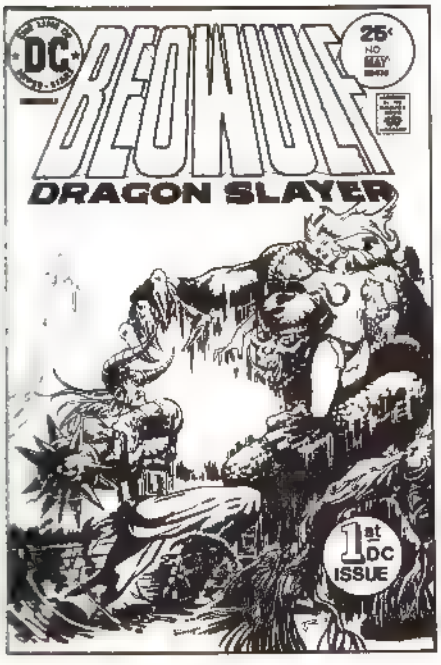
In a wider context, everything I feel about everything obviously influences what I do.

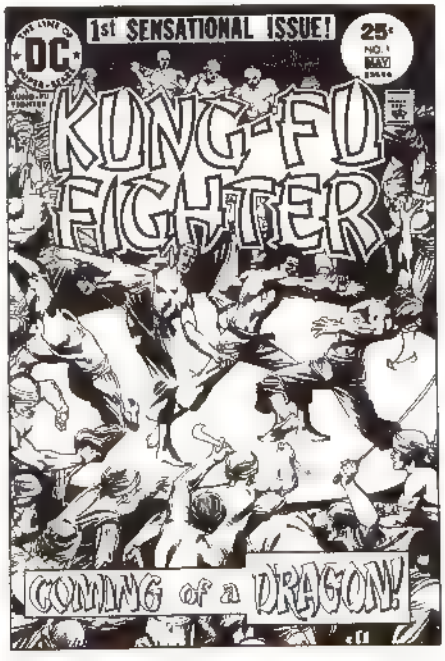
IT'S INEVITABLE THAT WE GET INTO THIS SO IT MIGHT AS WELL BE NOW. DO YOU RECALL THE GENESIS OF YOUR MOST IMPORTANT STRIP, GREEN LANTERN/GREEN ARROW?

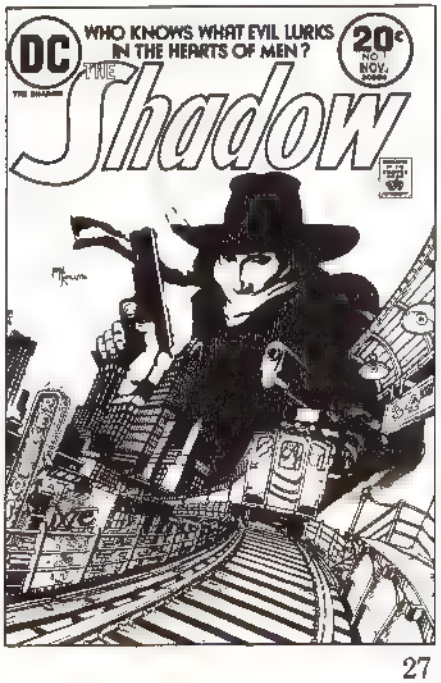
I'd done **GREEN LANTERN** for years, on and off. In fact, he was one of the earliest characters I did for Julie. At the time, the book was faltering, and Carmine (Infantino, our boss) said, in effect, "If you have any ideas, go with them."

I had for a long time wanted to see if we could combine a journalistic concern with the flamboyance and fantasy that's part and parcel of superhero concepts. By happy coincidence, Julie — and Neal Adams — were thinking along approximately the same lines.

So I came up with "No Evil Shall Escape My Sight", the first issue **(GREEN LANTERN #76,** April '70). I didn't think Neal was going to draw it at the time; I thought it was going to be Gil Kane. For that story I wrote two pages of character and atmosphere notes, something very rare for me, since I generally leave that up to the artist. It so happened that Adams got the script, got — I assume from what







he said — turned on by it, and other people got excited about it too: Julie . . . Carmine . . .

So we went with it. We decided that for as long as it lasted we would plot stories from the headlines and from our personal concerns about what was happening in the United States and the world. It lasted 13 issues, and in that time I think I sounded off about everything that genuinely concerns me. In fact, there are one or two goofs, one or two stories in that run that I think are **bad.** But they are ones in which the issue we were dealing with did not **really** concern me.

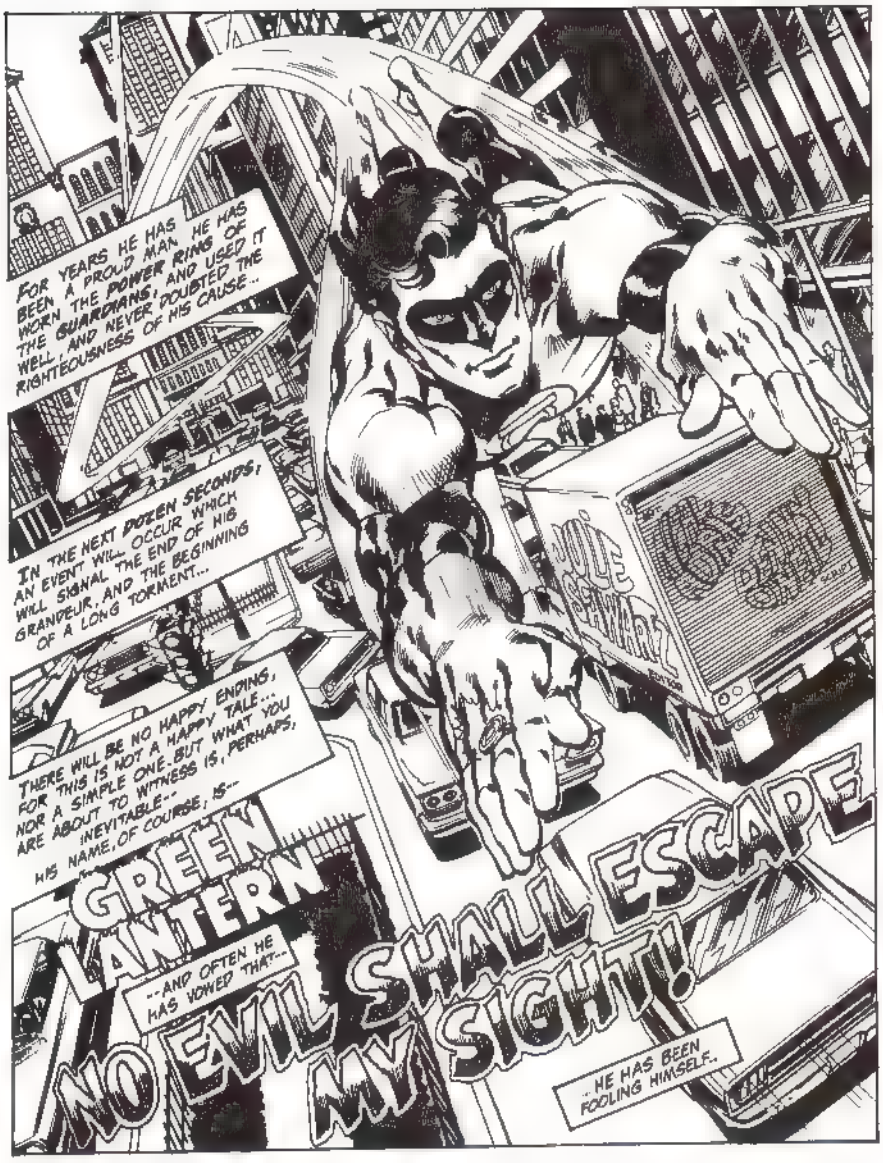
LET ME GUESS. "A KIND OF LOVING, A WAY OF DEATH"? THE "CHARLIE MANSON" ISSUE?

No, that wasn't it. I think that story (in **GL #78**) may have been in bad taste at the time, but the fascism of the left concerns me very much. I've seen friends in the peace movement become terribly authoritarian. We were dealing, in that story, not with **Manson qua Manson,** but with the phenomenon of the authoritarian left. There's a term in French: **circle de politique** — you come the full circle. That's what we were concerned with. It's unfortunate that that issue was almost unanimously interpreted as dealing with Manson. I can certainly, in retrospect, see why. But it was not specifically our intention.

Those times when I goofed were times when I was not writing about anything that I genuinely felt anything about, but rather, issues that I **felt** I should feel something about. I'm not going to blow the whistle on myself and tell you which ones.

TO DIGRESS A MOMENT, HOW DID YOU GET INVOLVED IN POLITICAL ACTIVISM?

The first time was when I got out of the Navy in 1964, an election year, on a local level. I involved myself in the black movement, peripherally, through friends. When the peace movement began I was in New York, writing comics. I didn't approve of the Vietnam War, even though I was and am a veteran. As I think history has proven, it was a monumental waste. So I did the good


FOR YEARS HE HAS BEEN A PROUD MAN. HE HAS WORN THE POWER RING OF THE GUARDIANS, AND USED IT WELL, AND NEVER DOUBTED THE RIGHTEOUSNESS OF HIS CAUSE..
IN THE NEXT DOZEN SECONDS, AN EVENT WILL OCCUR WHICH WILL SIGNAL THE END OF HIS GRANDEUR, AND THE BEGINNING OF A LONG TORMENT...
THERE WILL BE NO HAPPY ENDING, FOR THIS IS NOT A HAPPY TALE... NOR A SIMPLE ONE. BUT WHAT YOU ARE ABOUT TO WITNESS IS, PERHAPS, INEVITABLE--
HIS NAME, OF COURSE, IS--
GREEN LANTERN
--AND OFTEN HE HAS VOWED THAT--
NO EVIL SHALL ESCAPE MY SIGHT!!
..HE HAS BEEN FOOLING HIMSELF..

liberal stuff, marched on the Pentagon and so on. Never very heavy. Just a little social conscience there, folks.

A LOT OF SCIENCE FICTION INFLUENCE SURFACED IN THIS MOST "RELEVANT" OF COMICS.

Yeah, if we **fantasized** those political issues, made them **fantastic,** we could get away with doing them in a comic book. If we had dealt with them realistically, we would have been in, quote, bad taste, and would have put ourselves in the way of possible lawsuits.

I WAS THERE AND I REMEMBER, BUT JUST FROM YOUR POINT OF VIEW: WHAT WAS THE FAN RESPONSE TO GL/GA?

The mail was very seldom lukewarm. Most of it was very favorable. Boy, it was **fun** to open a mailsack in those days. We got, of course, a certain percentage of hate mail. There were the people who just plain disagreed with what we were implying, people who **liked** what was going down in Chicago — and I ought to add parenthetically that I was not all that terribly sympathetic to all the defendants' standpoints in that case. **But** I didn't like the way the trial was being conducted.

(Interviewer's Note: Apparently Denny refers to Issue #80 of GREEN LANTERN, "Even an Immortal Can Die", which many readers saw as a satiric comment on the celebrated trial of the Chicago 8.)

Anyway, there were people who really disagreed with our saying that there were some things wrong with this country. And there were those who had, I think, a stronger case. They said that that sort

of thing had no place in a fantasy medium. I disagree with that simply because I think that anything you **can** do, you **ought** to do, in **any** medium. But I understand their viewpoint: you pick up a comic book for escape, and get your headlines on the front page of the paper.

DID ANY FANS EVER ACCOST YOU AT CONS BECAUSE OF GL/GA?

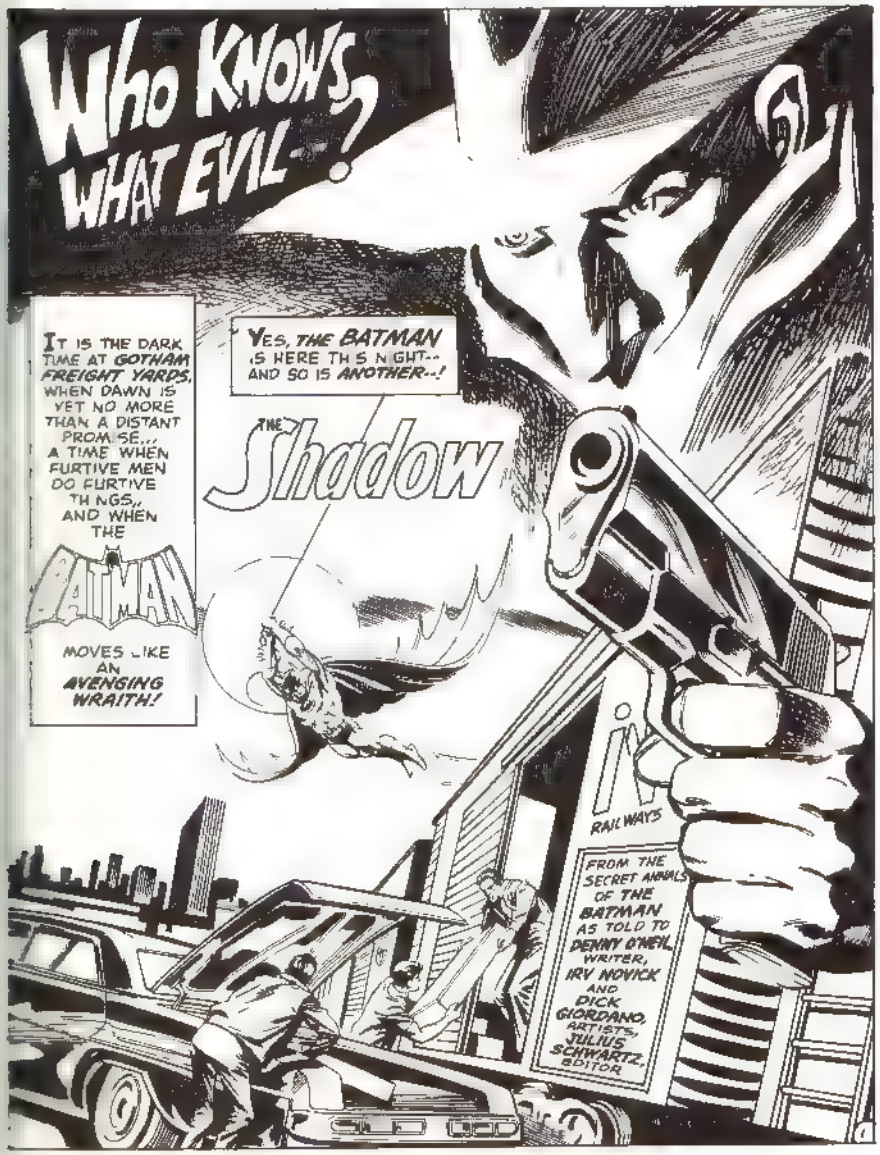
Oh yeah, but that's the usual thing, if you put yourself in a convention situation. People will always come up to you and say "Goshamightfriday, you're such a genius I want to polish your shoes." Or: "You know, you're a creep, and your last story was **garbage!**"

You take both reactions lightly. You learn after a while that the praise means about as much as the hate.

THE HIGHPOINT OF THAT SERIES WAS "SNOWBIRDS DON'T FLY", THE TWO-PART DOPE STORY.

That was one we wrote out of genuine concern. I lived in a neighborhood heavily populated by drug addicts at the time. I saw people nodding out from heroin every day on the street. I had friends with drug problems, people coming over at 3 a.m. with the shakes. Neal was, at the time, involved in a drug rehabilitation program in his neighborhood. So it was a problem that genuinely concerned us.

We did some research, talked to people at Phoenix House, particularly young people in the process of kicking. We talked to doctors, reformed addicts, we did some reading. Then we went ahead and did the story, and got a heavier reaction from our audience than on anything else.


Who KNOWS WHAT EVIL--?
IT IS THE DARK TIME AT GOTHAM FREIGHT YARDS, WHEN DAWN IS YET NO MORE THAN A DISTANT PROMISE... A TIME WHEN FURTIVE MEN DO FURTIVE THINGS,, AND WHEN THE
BATMAN
MOVES LIKE AN AVENGING WRAITH!
YES, THE BATMAN IS HERE TH S NIGHT-- AND SO IS ANOTHER--!
THE Shadow
RAILWAYS
FROM THE SECRET ANNALS OF THE BATMAN AS TOLD TO DENNY O'NEIL, WRITER, IRV NOVICK AND DICK GIORDANO, ARTISTS, JULIUS SCHWARTZ, EDITOR

We got a lot of negative reaction because we made a long-standing superhero an addict: **Speedy.** Sorry about the name, but there it was, folks — I didn't make it up. People said that superheroes should be idealized —above such things as addiction. There was a reason for doing it like that, though. I wanted a sympathetic character to be an addict for purposes of drama, and also to demonstrate that it's a **disease** — and **anybody** can get sick. It's not scuzzy, pimplefaced punks in the gutter that become addicted to heroin, it's nice clean middle class kids, too.

We had a total of like 44 pages to work with and that was not really enough room to create a character from scratch, build sympathy for him, get him addicted, kick, and also add action and plot. The only way to go was with a character already established, and **Speedy** was the logical choice.

By the way, there was one point that we were trying to be subtle about and we were so subtle nobody saw it. In the cocktail party scene we implied a condemnation of **alcohol** addiction, too, but nobody, evidently, paid much attention to that.

WHAT ABOUT THE ENDING TO THE DOPE STORY?

Well . . . it's not exactly as I wrote it. Let it charitably go at that. And it was not changed by the editor, nor the publisher.

I disapprove of the implied conclusion of that story. What's implied is that a punch in the mouth solves everything.

THAT'S PLENTY ABOUT GL/GA. LET'S GET UP TO DATE. HOW DID YOU BECOME AN EDITOR?

"How" was a telephone call to my home one afternoon. Carmine said, "We need someone to edit **WONDER WOMAN** and we'd like you to do it." And I said sure.

WAS THE SHADOW YOUR OWN PARTICULAR PROJECT.

I think I mentioned it. It seemed to me that the thirties characters were going to enjoy a resurgence — and that seems to have hap-

pened, in paperback publishing, with movies like **CHINATOWN,** and so on. Pyramid is reprinting the **SHADOW** paperbacks and Warner Paperback Library has **THE AVENGER,** from which our comic **JUSTICE INC.** is being adapted.

WILL JUSTICE INC. FEATURE ADAPTATIONS FROM THE PULPS?

Yes, and I've done the first one, a very liberal adaptation of the first book in the series . . . which I think was published in 1939, the year I was born. Al McWilliams' art has a nice period flavor, which is important to a book like that.

But not more important than anything else. There are fundamentals to any comic book story: story-telling, good drawing, a sense of flow — those are always more important than anything else. Period flavor makes a nice decoration for **THE SHADOW,** say, a nice addition. But what I think endemic to the series is a sense of the mystery of the **Shadow,** his near omnipotence. He's not quite **Superman,** but he's more infallible. **Batman** is a much more human character than the **Shadow.** The **Shadow** doesn't make mistakes, his agents make them; crooks do clever things he can't anticipate, but if he knows something, by heaven, he **knows** it. **The Shadow Knows.** The artist has to capture **that** above all. Then, if they can get the "period flavor", that's nice.

HOW ABOUT THE SHADOW'S ORIGIN? WILL YOU PRINT THAT FROM THE PULPS?

I recently talked to Walter Gibson, the creator of the character. He told me that there **is** an origin: I know **who** the **Shadow** is, and I know how to find that story. But we're down to 18 pages every other month now, and I can't do a continued story very easily because people have to wait too long for the second half. Besides, I don't want to do just an origin; I'd like to tie it in with some rather more regular **SHADOW** adventure.

As of now, then, I have no plans to do it. But I don't want to rule it out. If I get some more pages to play with . . .

MOST OF THE SHADOWS HAVE BEEN ORIGINAL PLOTS, EXCEPT FOR . . .

#2, "The Freak Show Murders". And I thought it was the weakest one we've done, in terms of both scripting and art. But that's what makes horseracing.

YOU'RE EDITING DC'S KUNG FU BOOK, AND YOU REFERRED TO SUCH A NOVEL YOU CO-WROTE. WHEN DID YOU GET INTO THE MARTIAL ARTS?

The day after I got mugged, I suppose. I guess that was four or five years ago now. Doesn't seem that long . . .

I'm not "into" it — just a dilettante. I took 15 hours of karate, 15 hours of judo, twenty hours of aikido, but I never had any intentions of being a bad guy, a toughie. I wanted to familiarize myself with it so I wouldn't look like an ignoramus if and when the time came to write about those things. I've been using the martial arts in comics for a good three years; we did **WONDER WOMAN** as a straight martial arts character long time before it became fashionable. You'll notice that **BAMAN** gets in a martial art move or two per issue.

I have a shelf full of books at home for reference. Often, when I need a fight for a story, I take down the books and kind of **construct** it, choreograph it, almost like doing ballet.

And I have a wife who is involved in karate, going at least three times a week to a studio which is — small world — run by Bill Gaines' cousin Laura. Plus, I have a friend who is very deeply into jiu-jitsu. Every time he comes over he about breaks my shoulder with a new move.

But personally — I'm not fanatic about it, not even currently involved enough to be taking any instruction. It's a useful thing to have working familiarity with in this world, though, exactly as it's useful to have a working familiarity with automobiles or the subway system. On that level.

WE'VE WANDERED FAR FROM THE BATMAN THEME. YOUR MOST RECENT WRITING PROJECT WAS ONE OF DC'S NEWEST BOOKS . . .

The JOKER. Doing this book is about the most difficult thing I've had to do. We are dealing with somebody who is a thorough and unregenerate villain and yet in order to build stories around him as opposed to his conflicts with a superhero, he has to have some sort of **nobility;** the reader has to admire him on some level, though God I hope not **like** him. So I'm finding that it's taking me about **double** the normal amount of time to do JOKER scripts. It's the most challenging thing I've had to do in comics for years.

WE'VE TALKED ABOUT MOST OF YOUR COMIC WORK OVER THE PAST FEW YEARS. DO YOU THINK A COMIC WRITER CAN HAVE THE INTEGRITY A WRITER HAS IN OTHER FIELDS?

Why not? You know, everybody draws their own lines; everybody makes their own decisions about what they will or will not do. Ultimately, you answer to your own conscience. Obviously I like popular culture, mass culture, and I'm delighted to be involved in it, both as critic and as participant. There are attitudes I won't take, kinds of stories I won't do. People around here know what they are. To their credit I have never been pressured. I've been asked, but allowed to politely refuse.

But sure, integrity isn't a matter of **where** you're working . . . but of what you're doing.

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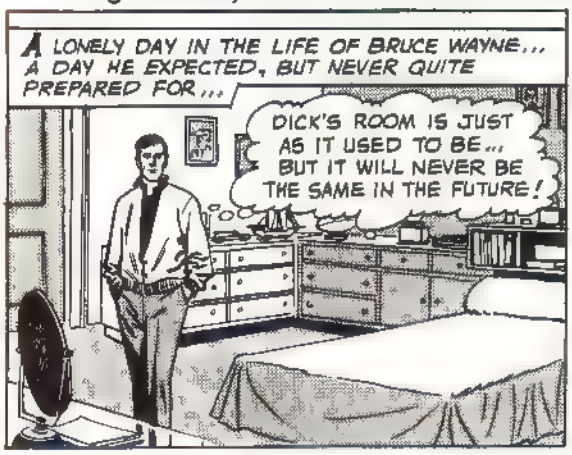
BATMAN

With ROBIN THE BOY WONDER

When the Batman TV show brought the Caped Crusader to his peak of popularity, it was decided to give him another go in a newspaper comic strip. From 1970, here is the first half of one story featuring Batman, Robin and Green Arrow. The conclusion will appear in AMAZING WORLD #5.


A LONELY DAY IN THE LIFE OF BRUCE WAYNE... A DAY HE EXPECTED, BUT NEVER QUITE PREPARED FOR...
DICK'S ROOM IS JUST AS IT USED TO BE... BUT IT WILL NEVER BE THE SAME IN THE FUTURE!

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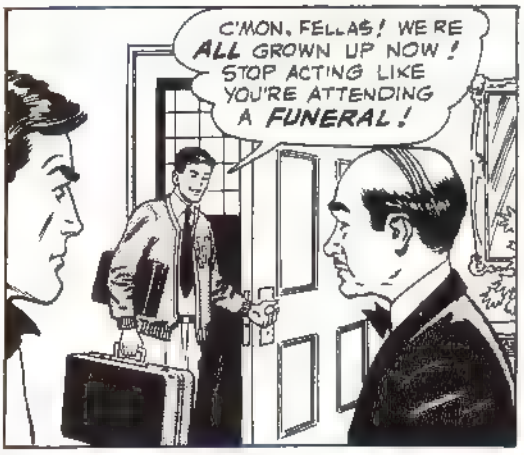
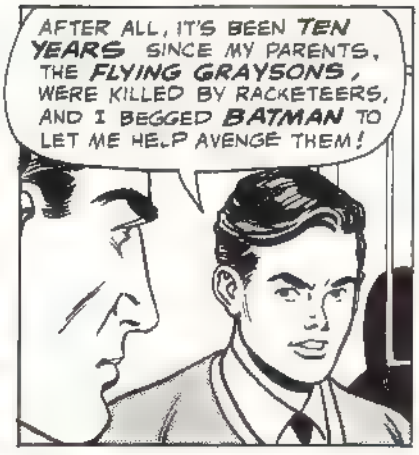
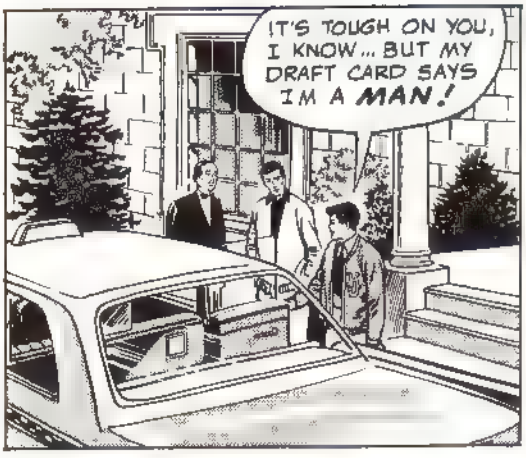
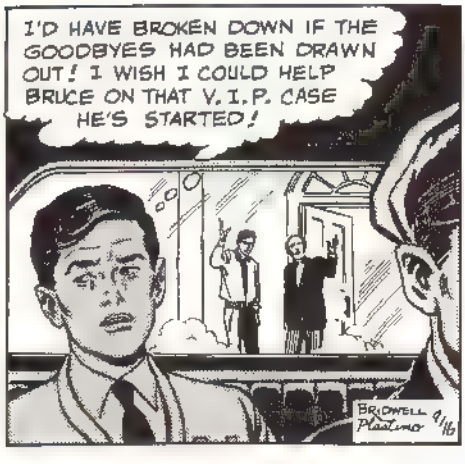
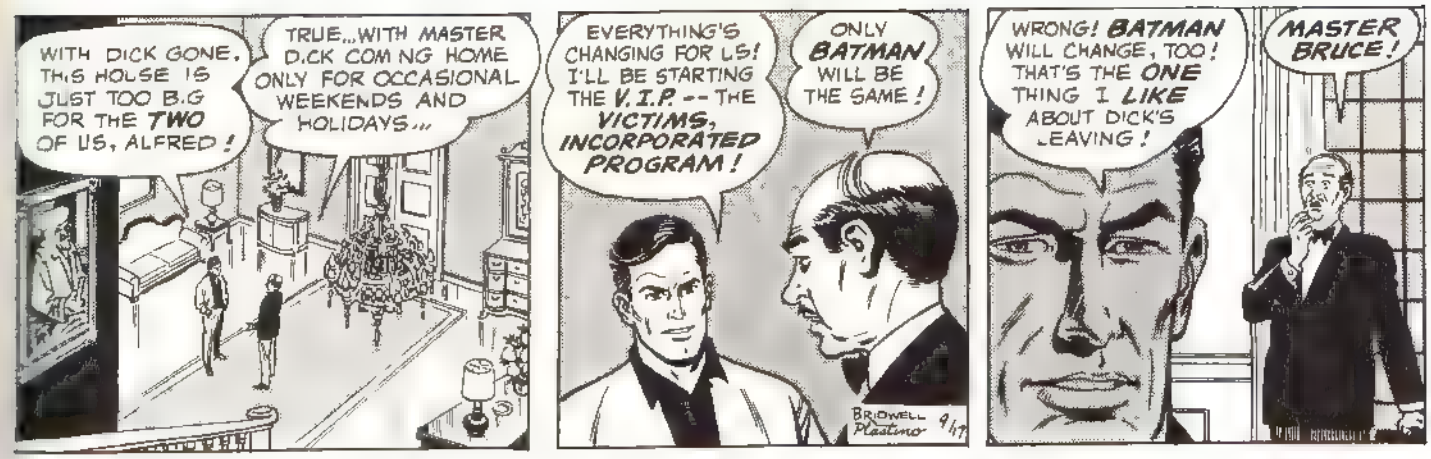



AFTER ALL, IT'S BEEN TEN YEARS SINCE MY PARENTS, THE FLYING GRAYSONS, WERE KILLED BY RACKETEERS, AND I BEGGED BATMAN TO LET ME HELP AVENGE THEM!

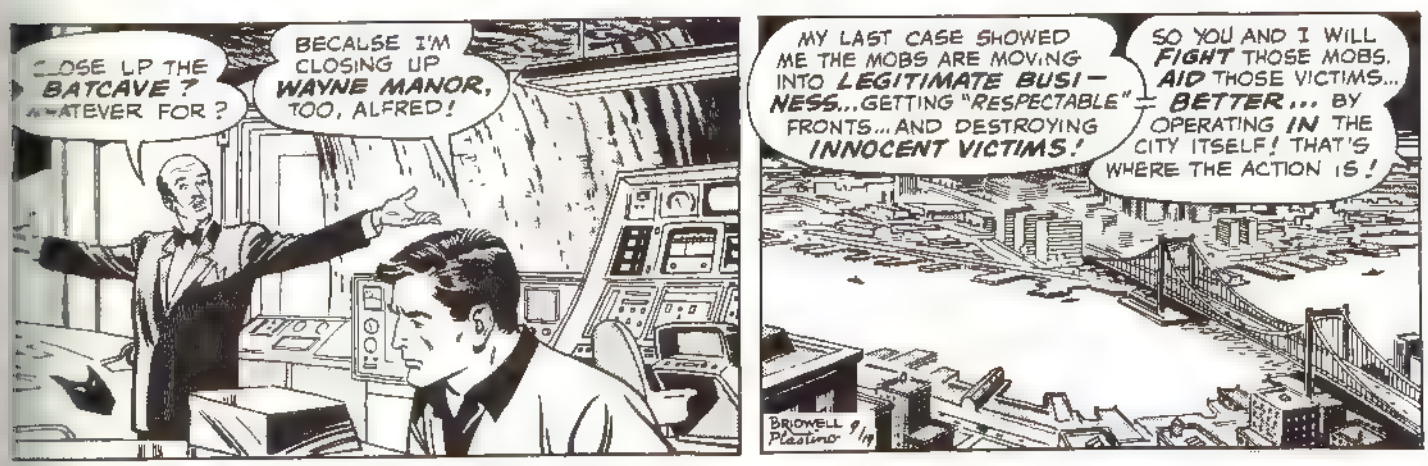
AND YOU DID IT, TOO! IT WAS YOUR FIRST CASE AS ROBIN!
BUT YOU DID OKAY BEFORE I JOINED YOU, BRUCE... AND YOU'LL DO FINE NOW!
BRIDWELL 9/15 Plastino

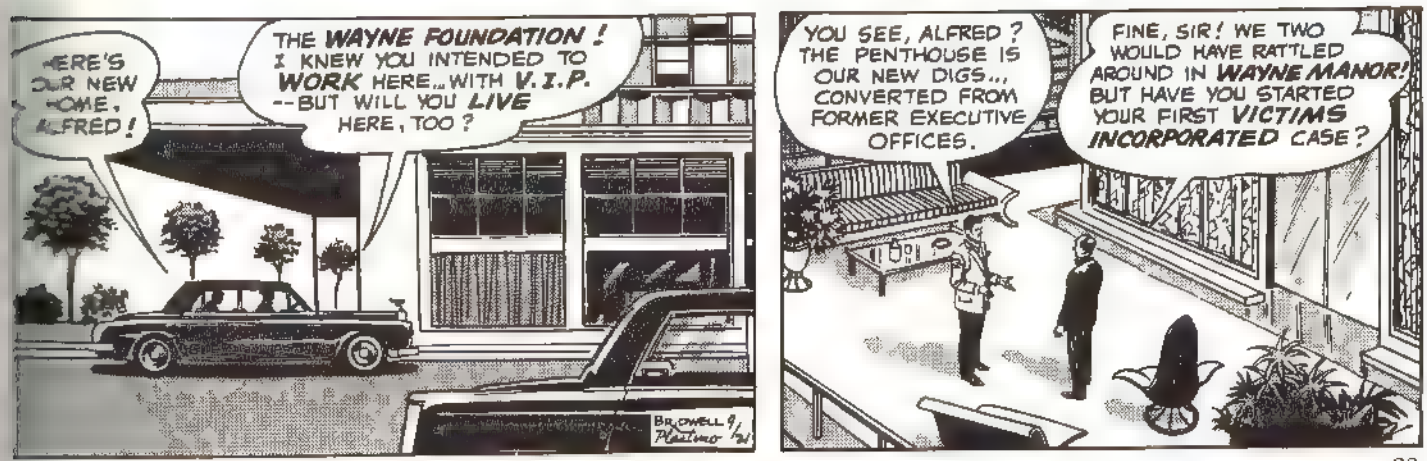



I'D HAVE BROKEN DOWN IF THE GOODBYES HAD BEEN DRAWN OUT! I WISH I COULD HELP BRUCE ON THAT V.I.P. CASE HE'S STARTED!
BRIDWELL 9/16 Plastino


WITH DICK GONE, THIS HOUSE IS JUST TOO BIG FOR THE TWO OF US, ALFRED!
TRUE...WITH MASTER DICK COMING HOME ONLY FOR OCCASIONAL WEEKENDS AND HOLIDAYS...
EVERYTHING'S CHANGING FOR US! I'LL BE STARTING THE V.I.P. -- THE VICTIMS, INCORPORATED PROGRAM!
ONLY BATMAN WILL BE THE SAME!
BRIDWELL Plastino 9/17
WRONG! BATMAN WILL CHANGE, TOO! THAT'S THE ONE THING I LIKE ABOUT DICK'S LEAVING!
MASTER BRUCE!

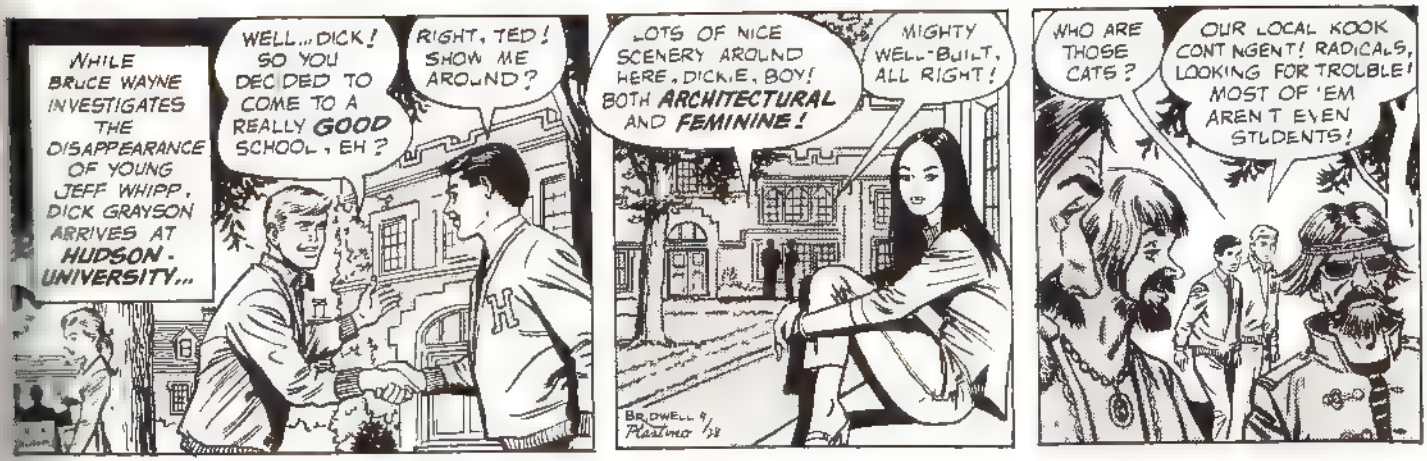
WHEN I STARTED MY CRIME-FIGHTING CAREER, I CHOSE THE BAT AS MY SYMBOL... TO STRIKE FEAR INTO THE HEARTS OF CRIMINALS!
AFTER DICK JOINED ME, AS ROBIN, THINGS CHANGED. I CAME UP WITH NEW, FLASHY EQUIPMENT. I BECAME TOO FAMILIAR... EVEN TO CROOKS!
I INTEND TO CHANGE ALL THAT! AND I'LL START BY CLOSING UP THE BATCAVE!
WHAT??
BRIDWELL Plastino 9/18


CLOSE UP THE BATCAVE? WHATEVER FOR?
BECAUSE I'M CLOSING UP WAYNE MANOR, TOO, ALFRED!
MY LAST CASE SHOWED ME THE MOBS ARE MOVING INTO LEGITIMATE BUSINESS...GETTING "RESPECTABLE" FRONTS...AND DESTROYING INNOCENT VICTIMS!
SO YOU AND I WILL FIGHT THOSE MOBS. AID THOSE VICTIMS... BETTER... BY OPERATING IN THE CITY ITSELF! THAT'S WHERE THE ACTION IS!
BRIDWELL Plastino 9/19

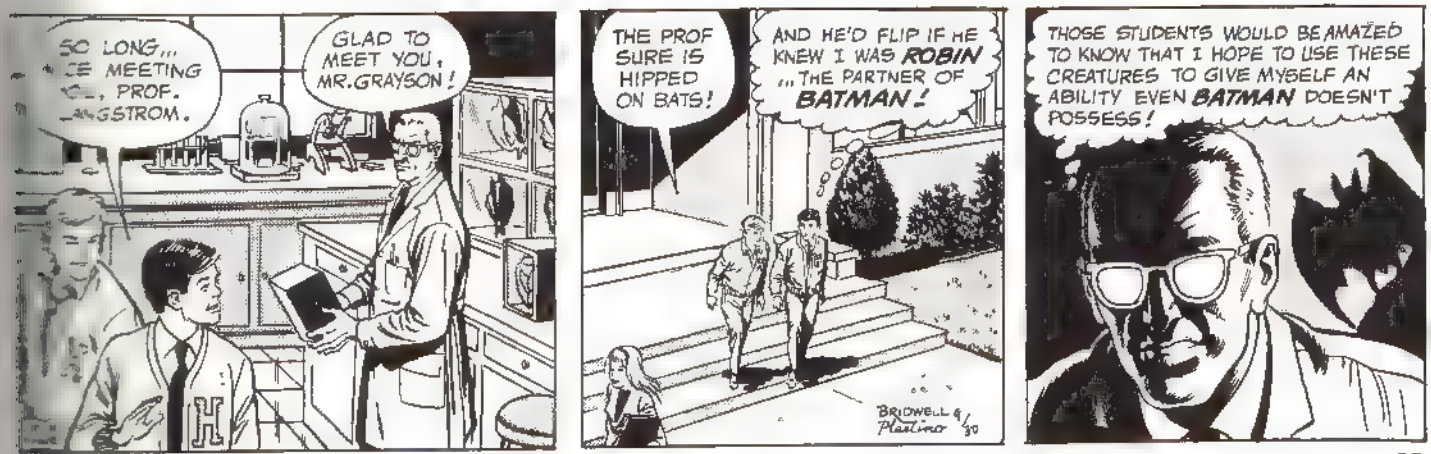

HERE'S OUR NEW HOME, ALFRED!
THE WAYNE FOUNDATION! I KNEW YOU INTENDED TO WORK HERE...WITH V.I.P. --BUT WILL YOU LIVE HERE, TOO?
BRIDWELL Plastino 9/21
YOU SEE, ALFRED? THE PENTHOUSE IS OUR NEW DIGS... CONVERTED FROM FORMER EXECUTIVE OFFICES.
FINE, SIR! WE TWO WOULD HAVE RATTLED AROUND IN WAYNE MANOR! BUT HAVE YOU STARTED YOUR FIRST VICTIMS INCORPORATED CASE?

YES, ALFRED... I HAVE AN APPOINTMENT TO SPEAK WITH WHIPP'S WIDOW. SHE SOUNDED QUITE DISTRAUGHT ON THE PHONE.
YOUR FIRST V.I.P. CASE!
R.GHT... THE FIRST INNOCENT VICTIM OF CRIME I HOPE TO HELP! HER HUSBAND DIED SAVING ROBIN'S LIFE!
SHE'S DUE SHORTLY. I'LL SEE HER DOWN IN MY OFFICE.
BRIDWELL Plastino 9/22
SEND HER IN!
MRS. WHIPP TO SEE YOU, SIR!
MRS. WHIPP! I'M GLAD YOU COULD COME!
THANK YOU, MR. WAYNE, THOUGH I DON'T KNOW WHY YOU WANTED TO SEE ME.
WE'RE STARTING A NEW VICTIMS, INCORPORATED PROGRAM! TO AID VICTIMS OF CRIME.
I'M AFRAID... YOU'LL FIND MY PROBLEM, BEYOND EVEN YOUR POWER TO HELP!
BRIDWELL Plastino 9/23
I'M SURE V.I.P. CAN HELP YOU, MRS. WHIPP! WHAT'S THE PROBLEM... MONEY?
NO... CHARLES' INSURANCE LEFT ME WELL FIXED, MR. WAYNE!
IT'S OUR SON, JEFF! HE'S ONLY 15... AND HE'S RUN AWAY!
ODD... DICK JUST LEFT FOR COLLEGE... AND HERE I AM, ABOUT TO GO LOOKING FOR ANOTHER TEEN-AGE BOY!
BRIDWELL Plastino 9/24
HAVE YOU ANY IDEA WHY YOUR SON RAN AWAY?
YES... YOU SEE, HE HAD TWO IDOLS... HIS FATHER AND BATMAN!
WHEN CHARLES DIED... KILLED BY CRIMINALS WHO HAD FORCED HIM TO WORK WITH THEM... JEFF WAS SHATTERED.
IT WASN'T JUST THAT HIS FATHER HAD FEET OF CLAY... I REMEMBER JEFF SAYING "BATMAN WAS THERE.. AND HE COULDN'T SAVE DAD!"
AND.. I'M BATMAN!
BRIDWELL Plastino 9/25

SO YOUR SON RAN AWAY BECAUSE HE'D LOST FAITH IN HIS DEAD FATHER... AND BATMAN!
APPARENTLY THAT'S SO...
ANY IDEA WHERE HE WENT?
NO...THE POLICE HAVE ASKED ME, BUT I HAVE NO CLUE!
ALL I RECALL WAS JEFF SAYING, "IF ONLY BATMAN HAD USED ARROWS, HE MIGHT HAVE SAVED DAD!"
IT'S A SLENDER CLUE! MAYBE I'M CLUTCHING AT STRAWS, BUT I'LL BET JEFF WENT TO STAR CITY!
WHAT CLUE HAS BRUCE CAUGHT?
BRIDWELL 9/26 Plastino


WHILE BRUCE WAYNE INVESTIGATES THE DISAPPEARANCE OF YOUNG JEFF WHIPP, DICK GRAYSON ARRIVES AT HUDSON-UNIVERSITY...
WELL...DICK! SO YOU DECIDED TO COME TO A REALLY GOOD SCHOOL, EH?
RIGHT, TED! SHOW ME AROUND?
LOTS OF NICE SCENERY AROUND HERE, DICKIE, BOY! BOTH ARCHITECTURAL AND FEMININE!
MIGHTY WELL-BUILT, ALL RIGHT!
BRIDWELL 9/28 Plastino
WHO ARE THOSE CATS?
OUR LOCAL KOOK CONTINGENT! RADICALS, LOOKING FOR TROUBLE! MOST OF 'EM AREN'T EVEN STUDENTS!

YOU SAY THOSE GUYS ARE RADICALS? WHAT DO YOU MEAN... PEACE DEMONSTRATORS?
NO WAY, DICK! PEACE IS THE LAST THING THOSE TROUBLE-MAKERS ARE AFTER!
BUT THE STUDENTS AREN'T LISTENING TO 'EM! COME ON, I'LL SHOW YOU THE SCIENCE BUILDING.
THIS IS PROF. LANGSTROM, WHO'LL TEACH YOU ALL ABOUT ZOOLOGY!
HE SURE SEEMS MIGHTY FOND OF BATS!
THEY'RE MY SPECIALTY!
BRIDWELL 9/30 Plastino

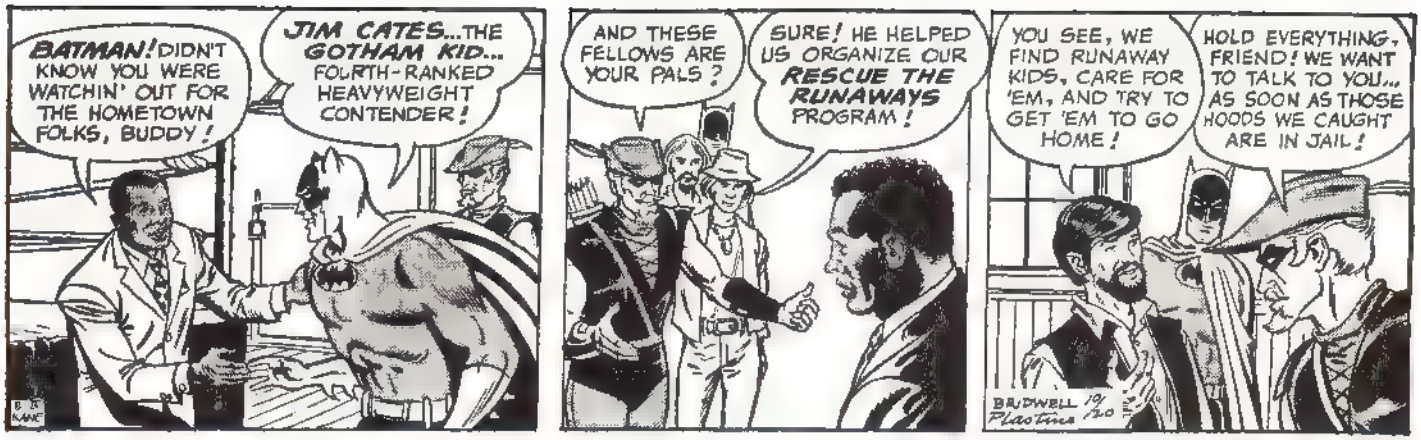

SO LONG... NICE MEETING YOU, PROF. LANGSTROM.
GLAD TO MEET YOU, MR. GRAYSON!
THE PROF SURE IS HIPPED ON BATS!
AND HE'D FLIP IF HE KNEW I WAS ROBIN ...THE PARTNER OF BATMAN!
BRIDWELL 9/30 Plastino
THOSE STUDENTS WOULD BE AMAZED TO KNOW THAT I HOPE TO USE THESE CREATURES TO GIVE MYSELF AN ABILITY EVEN BATMAN DOESN'T POSSESS!

BACK IN GOTHAM CITY, BRUCE WAYNE RETURNS TO HIS PENTHOUSE HOME.
TIME TO GET MOVING ON V.I.P., ALFRED!
AH! THE VICTIMS, INCORPORATED PROGRAM IS IN FULL SWING, THEN, SIR?
BOB KANE
IT SOON WILL BE! BUT THIS TIME, I THINK IT'S A BATMAN JOB!
FUNNY... WORKING ALONE, I FIGURED TO TAKE ON BIG CRIME CASES..
BUT NOW I'M ONLY LOOKING FOR A LOST BOY. AND I WON'T HAVE A PARTNER!
BRIDWELL Platino 10/1
A LOST BOY, YOU SAY, SIR?
WELL, A RUNAWAY! HIS MOTHER SAID HE'D BECOME DISENCHANTED WITH ME... SAID SOMETHING ABOUT HOW I'D DO BETTER WITH ARROWS!
BOB KANE
BUT ONLY ONE HERO USES ARROWS, SIR!
RIGHT ON, ALFRED! THE GREEN ARROW! IT'S A LONG SHOT, BUT PERHAPS JEFF WHIPP HEADED FOR GA'S STAMPING GROUND, STAR CITY!
STAR CITY? THAT'S NOT FAR FROM WHERE MASTER DICK IS GOING TO SCHOOL, I BELIEVE!
YES... I'LL DROP IN ON HIM WHILE I'M THERE!
BRIDWELL Platino 10/2
I'M CALLING THE GREEN ARROW NOW! HE'S A MEMBER OF THE JUSTICE LEAGUE, YOU KNOW!
LIKE SUPERMAN, AQUAMAN AND YOURSELF, SIR!
BOB KANE
AND IN THE MODEST APARTMENT OF OLIVER QUEEN, IN STAR CITY...
HELLO.. BRUCE WAYNE, EH? HOW'RE THINGS ON THE BAT-FRONT?
A RUNAWAY BOY? I'LL BE GLAD TO HELP... I'VE SEEN CASES LIKE THAT END TRAGICALLY! COUNT ON THE GREEN ARROW!
BRIDWELL Platino 10/3
AS BATMAN HEADS FOR STAR CITY...
I HOPE MY HUNCH IS RIGHT... AND THAT WE'LL FIND YOUNG JEFF WHIPP!
BOB KANE
BRIDWELL Platino 10/5
...AND OLIVER (GREEN ARROW) QUEEN PREPARES TO MEET HIM...
THIS WON'T BE LIKE THE LAST TIME BATMAN AND I TEAMED UP. MY LIFE HAS CHANGED TOO MUCH!
...THE BOY THEY'RE LOOKING FOR HAS JUST HITCH-HIKED AS FAR AS A CERTAIN COLLEGE TOWN NEAR STAR CITY...
THANKS FOR THE LIFT, MISTER!
MY PLEASURE, SON! BUT AREN'T YOU A LITTLE YOUNG TO GO TO HUDSON U?

ON THE HUDSON U CAMPUS.
AND WE HAVE WORK TO DO!
LISTEN TO ME... WE GOTTA REVOLT!
YOU'RE REVOLTING ENOUGH!
NO WAY, LEW. THOSE KIDS WON'T DIG MY SPIEL!
I KNOW, KIP! WE NEED AN INCIDENT TO GET SOME SYMPATHY!
LIKE WHAT?
LIKE IF ONE OF OUR BOYS GOT SHOT BY THE FUZZ!
BRIDWELL 10/6 Plastino
-AVE YOU BLOWN YOUR BRAIN, LEW? YOU WANT ONE OF US GETTING ZAPPED BY THE FUZZ?
NO, KIP.. NOT ONE OF US!
WE NEED A PATSY... A SUCKER WHO'LL MAKE THE SCENE WITH US, THEN GET MARTYRED FOR OUR CAUSE!
SOUNDS GOOD.. IF WE CAN WORK IT. BUT I DUNNO...
I'LL DO THE THINK-NG, KIP. THE KID WE PICK WILL GET SHOT... AND WE'LL MAKE SURE THE LAW GETS BLAMED!
BRIDWELL 10/7 Plastino
-AT I WANT TO KNOW IS, HOW WE ... A MURDER RAP ON THE COPS!
I HAVE A POLICE REVOLVER... NEVER MIND WHERE I GOT IT.. BUT IT'LL SHOOT THE KIND OF SLUG WE WANT!
AND WHO'S TO BE THE VICTIM?
SHOULD BE EASY TO FIND ONE... SOME WIDE-EYED INNOCENT WE CAN SET UP...
EXCUSE ME... KNOW A PLACE AROUND HERE WHERE I CAN EAT... CHEAP?
SPEAK OF THE DEVIL...
BRIDWELL 10/9 Plastino
...MAN ARRIVES IN STAR CITY, TO BE ...ETED BY THE GREEN ARROW...
...COME, BAT-BUDDY.
HOW'VE YOU BEEN, G.A.?
NOT TOO BAD... FOR A BIG-TIME "FINANCIAL GENIUS" WHO LOST HIS FORTUNE.
BUT LET'S NOT DWELL ON MY PROBLEMS. WE HAVE A BOY TO FIND!
BETTER HURRY, GREEN ARROW BECAUSE THAT BOY IS HEADED FOR BIG TROUBLE, WITH VERY BAD COMPANY!
LOOK, I WASN'T TRYING TO BUM A MEAL...
WHO SAID YOU WERE? WE JUST LIKE YOU... AND YOU PROBABLY DON'T HAVE MUCH BREAD ON YOU. OUR TREAT!
LUNC
BRIDWELL 10/9 Plastino

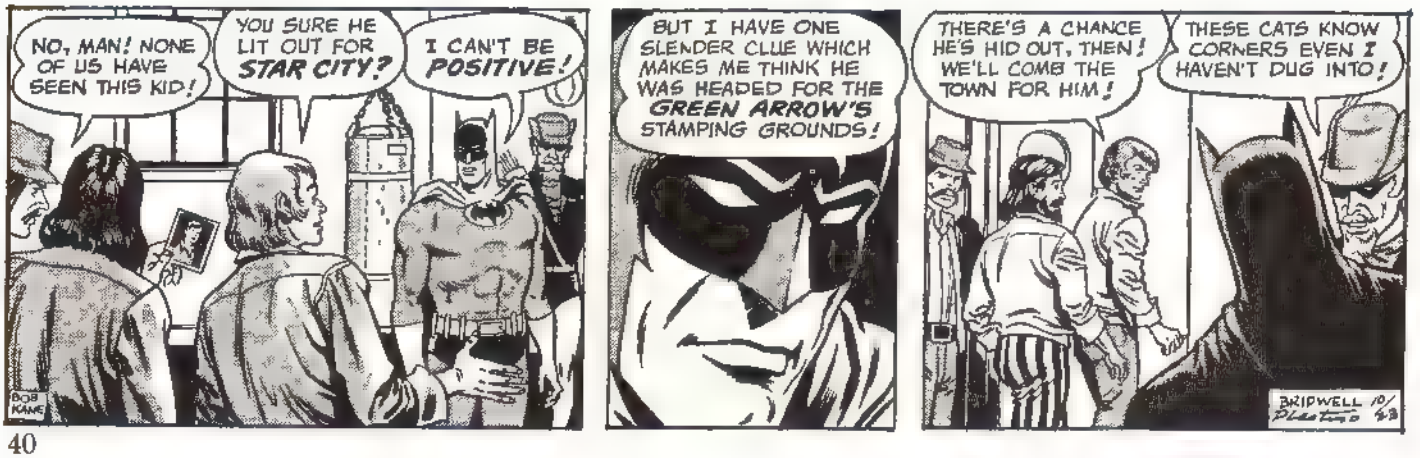
THIS IS THE PHOTO MRS. WHIPP GAVE ME OF HER MISSING SON.
CHECK!
BOB KANE
A RUNAWAY'S LIKELY TO HEAD FOR THE HIPPIE HANGOUTS HERE IN STAR CITY!
THEN WE'LL LOOK THERE...AND HOPE WE SPOT HIM BEFORE HE FINDS TROUBLE!
BRIDWELL 10/10 Plastino
TOO LATE, BATMAN! TROUBLE HAS FOUND JEFF!
THANKS FOR THE MEAL. BUT I'LL HAVE TO BE ON MY WAY!
THAT'S WHAT HE THINKS!
YOUNG JEFF WHIPP HAS FALLEN IN WITH A COUPLE OF CAMPUS MILITANTS...
THANKS FOR THE MEAL, BUT I GOTTA BE GOING!
LOOK... YOU BEEN TRAVELIN' SOME TIME! YOU MUST BE TIRED!
WAITRESS WANTED
BOB KANE
WHY NOT COME TO MY PAD FOR A LITTLE SHUT-EYE?
GUESS I COULD USE SOME.
SOON, IN A RUN-DOWN FLAT...
THIS IS IT, JEFF! IT AIN'T MUCH, BUT IT'S A PLACE TO SLEEP.
I APPRECIATE IT, LEW.
BRIDWELL 10/12 Plastino
OKAY... OUR PIGEON'S HERE! HOW LONG DO WE KEEP HIM?
TILL WE'RE READY TO STIR UP A RIOT! THAT'LL BE MAYBE A WEEK!
BOB KANE
A WEEK? LITTLE BOY BLUE, THERE, PLANS TO BLOW WHEN HE WAKES UP!
MEANING IN THE MORNING! BY THEN, WE'LL HAVE SOMETHIN' TO KEEP HIM HERE...
BRIDWELL 10/13 Plastino
I'M GETTING FLAME TO WORK ON HIM!
Love Flame
UNAWARE THAT JEFF IS AT HUDSON U, BATMAN AND THE GREEN ARROW SEARCH STAR CITY FOR THE BOY...
SO STAR CITY HAS ITS HIPPIE HANGOUTS, JUST LIKE GOTHAM!
YES... AND THIS IS THE AREA WHERE RUNAWAY KIDS OFTEN END UP!
BOB KANE
I MAY BE ABLE TO LEARN MORE AS OLIVER QUEEN!
WANT ME TO GO ALONG?
NOT A CHANCE! YOU'D NEVER PASS AS A HIPPIE. YOU HAVEN'T THE CHIN FOR IT!
BRIDWELL 10/14 Plastino

IN A COFFEEHOUSE IN STAR CITY...
IT MAY TAKE SOME TIME TO GET A LINE ON THAT RUNAWAY BOY.
I GOT WORD.. THE GOTHAM KID IS IN TROUBLE. LETS GO OVER AND SEE ABOUT HIM.
HUH?
IT LOOKS LIKE I'VE STRUCK PAY DIRT RIGHT AWAY!
BRIDWELL 10/15
SO THESE HIPPIE-TYPES HAVE A FRIEND WHO'S A GOTHAM KID, EH?
RIGHT.. HE MAY OR MAY NOT BE JEFF WHIPP!
WE'LL SOON FIND OUT... BY FOLLOWING THEM!
HERE COMES THE KID NOW!
LOOK.. THE GRAPEVINE HAD IT RIGHT! THOSE HOODS ARE LAYIN' FOR HIM!
GYM
BRIDWELL 10/16
WE COME TO TEACH YOU TO COOPERATE, KID. YOU TAKE A DIVE WHEN WE SAY!
LEAVE OUR PAL ALONE!
SOME HIPPIE FREAKS! GUN 'EM!
WHA..?
BRIDWELL 10/17
...TO GUN DOWN HARMLESS HIPPIES, WILL YOU?
WHAT'S HE MEAN... HARMLESS?
OOOH! AIN'T IT BAD ENOUGH WE GOT THE GREEN ARROW IN STAR CITY... WITHOUT BATMAN BARGIN' IN, TOO?
BRIDWELL 10/19

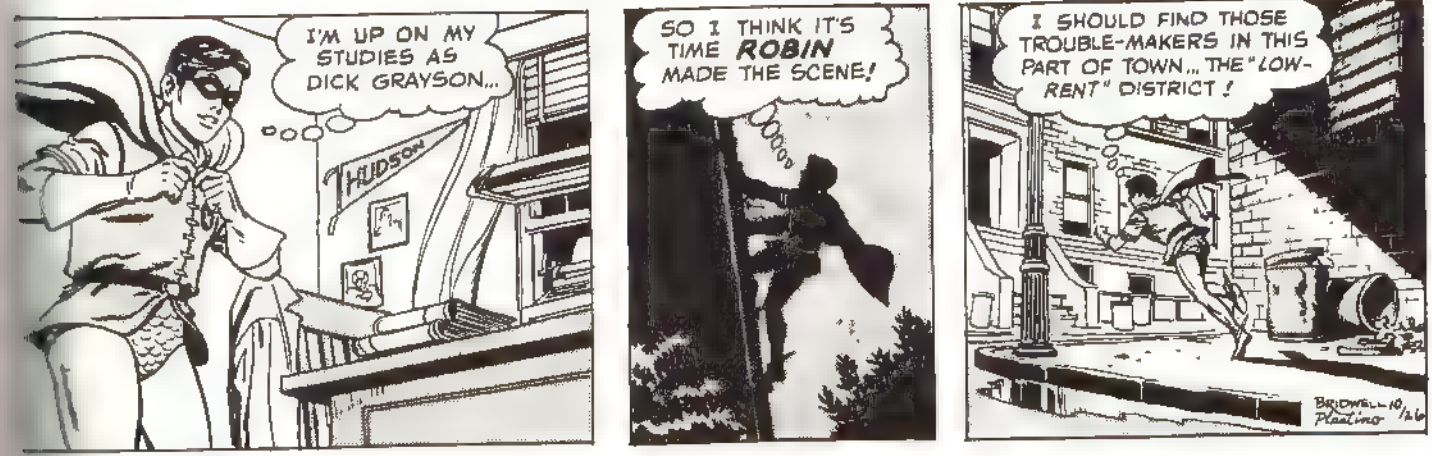

BATMAN! DIDN'T KNOW YOU WERE WATCHIN' OUT FOR THE HOMETOWN FOLKS, BUDDY!
JIM CATES...THE GOTHAM KID... FOURTH-RANKED HEAVYWEIGHT CONTENDER!
AND THESE FELLOWS ARE YOUR PALS?
SURE! HE HELPED US ORGANIZE OUR RESCUE THE RUNAWAYS PROGRAM!
YOU SEE, WE FIND RUNAWAY KIDS, CARE FOR 'EM, AND TRY TO GET 'EM TO GO HOME!
HOLD EVERYTHING, FRIEND! WE WANT TO TALK TO YOU... AS SOON AS THOSE HOODS WE CAUGHT ARE IN JAIL!
BOB KANE
BRIDWELL 10/20 Plastino

MORNING AT LEW'S PAD...
HUH?
HI, HANDSOME! I'M FLAME!
LOVE
BOB KANE
BRIDWELL 10/21 Plastino

CAN I HELP YOU... UH... MISS?
CAN THE "MISS" JAZZ! I'M JUST FLAME... A FRIEND OF LEW'S!
UH... SO YOU'RE HIS GIRL?
HUH-UH! JUST A FRIEND! BESIDES, LEW'S NOT THE JEALOUS TYPE!
SEE? I TOLD YOU FLAME COULD KEEP JEFF HERE!
YEAH! HE WON'T RUN OUT ON HER... AND WE'LL SET HIM UP FOR THE KILL!
BOB KANE
BRIDWELL 10/22 Plastino


NO, MAN! NONE OF US HAVE SEEN THIS KID!
YOU SURE HE LIT OUT FOR STAR CITY?
I CAN'T BE POSITIVE!
BUT I HAVE ONE SLENDER CLUE WHICH MAKES ME THINK HE WAS HEADED FOR THE GREEN ARROW'S STAMPING GROUNDS!
THERE'S A CHANCE HE'S HID OUT, THEN! WE'LL COMB THE TOWN FOR HIM!
THESE CATS KNOW CORNERS EVEN I HAVEN'T DUG INTO!
BOB KANE
BRIDWELL 10/23 Plastino

FOR DAYS, THE HIPPIES SEARCH FOR JEFF WHIPP, BUT...
NO LUCK, MAN! NOT A TRACE OF THE KID!
LOOKS LIKE HE'S NOT IN THE CITY.
AND AT HUDSON U...
THESE LOCAL RADICALS HAVE BEEN MIGHTY QUIET LATELY!
WE SHOWED 'EM THEY COULDN'T SNOW US, DICK--THAT'S ALL!
BUT THAT NIGHT, IN DICK GRAYSON'S ROOM...
RATS LIKE THAT DON'T GIVE UP SO EASY! I HAVE A HUNCH TROUBLE IS BREWING... AND THAT'S ROBIN'S CUE!
BRIDWELL 10/1st Plastino

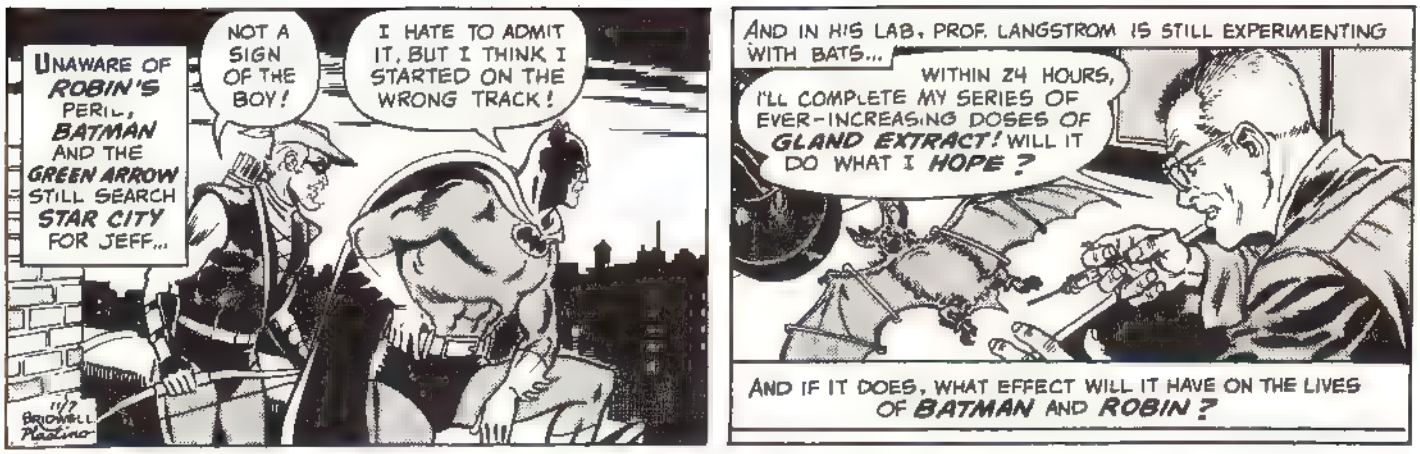

I'M UP ON MY STUDIES AS DICK GRAYSON...
HUDSON
SO I THINK IT'S TIME ROBIN MADE THE SCENE!
I SHOULD FIND THOSE TROUBLE-MAKERS IN THIS PART OF TOWN... THE "LOW-RENT" DISTRICT!
BRIDWELL 10/16 Plastino

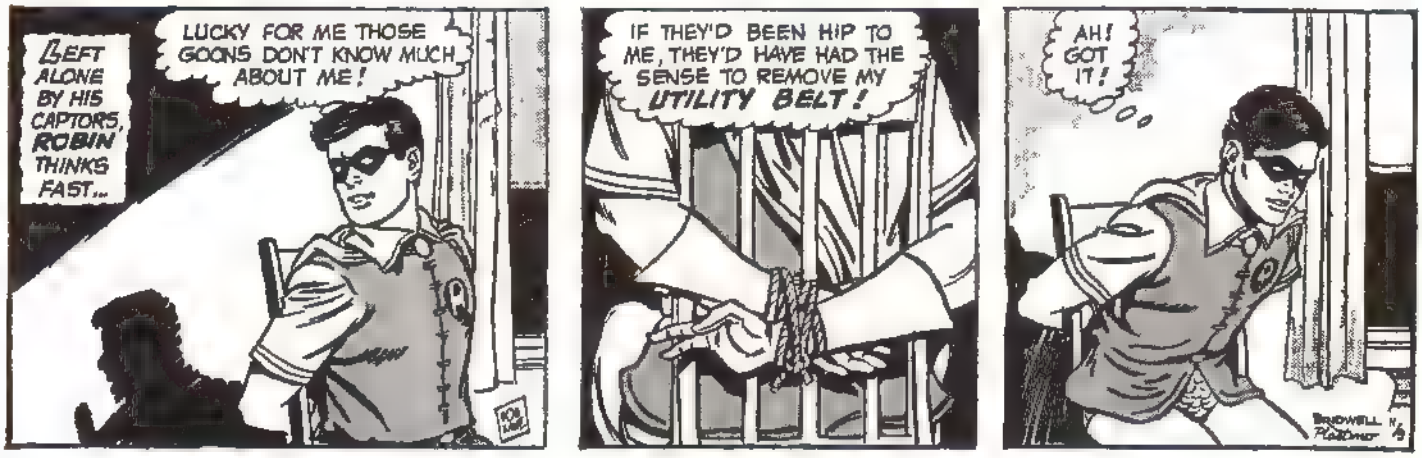
THOSE ARE THE GUYS WHO'VE BEEN TRYING TO SELL THE STUDENTS ON THEIR "THREE R'S"... RIOT, REVOLUTION AND RUIN!
EVERYTHING'S SET! TOMORROW WE SET UP THAT WHIPP KID FROM GOTHAM CITY!
THIS IS SOMETHING I DIDN'T EXPECT! THEY HAVE THAT RUNAWAY BOY BATMAN IS LOOKING FOR!
BRDWELL 10 1/17 Plastino

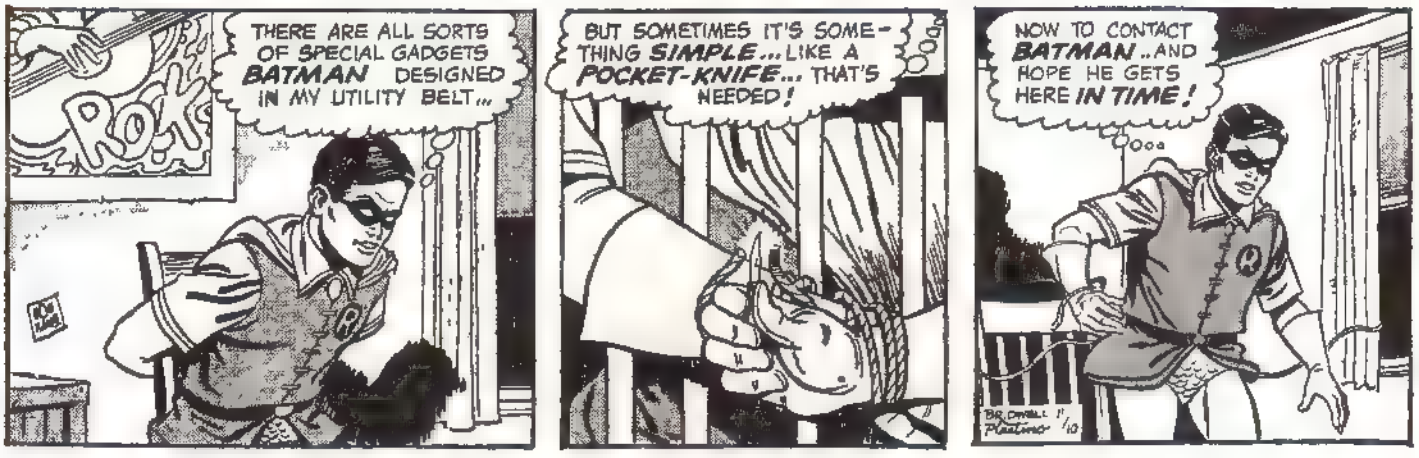
...WE GOT EVERYTHING SET UP!
FOR THE... UH.. DEMONSTRATION, LEW?
YEAH! WE'RE GONNA SHOW EM THEY BETTER LISTEN TO OUR DEMANDS.. OR ELSE!
AND EAVESDROPPING FROM THE FIRE ESCAPE...
SO THEY ARE PLANNING TO R OT! BUT WHAT PART WILL JEFF WHIPP PLAY?
BRDWELL 10 1/18 Plastino

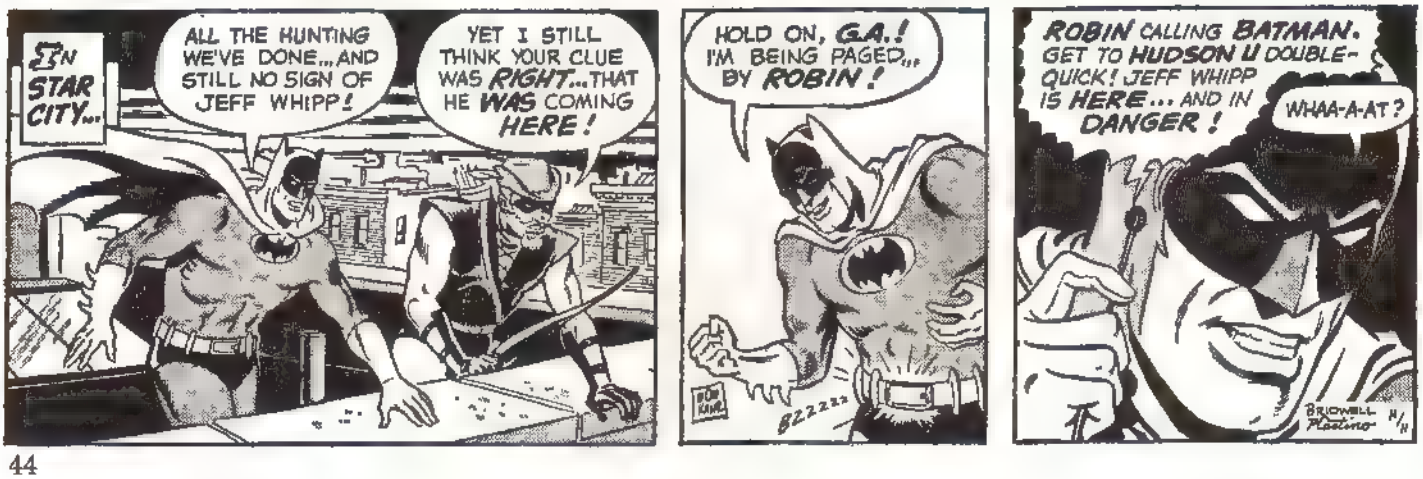
SAY, JEFF... MIND RUNNING OUT FOR SOME SANDWICHES?
SURE, LEW!
TELL FRED TO PUT IT ON MY TAB!
WHEN JEFF HAS LEFT..
LITTLE BOY BLUE THINKS HE'S A BIG MAN 'CAUSE WE LET HIM IN WITH US... AND HE'S GONNA BE RIGHT OUT IN FRONT DURING OUR DEMONSTRATION!
BRIDWELL 10/29 Plastino
BUT I'LL SLIP AROUND BEHIND THE FUZZ, USE THIS POLICE REVOLVER... AND BAM! JEFF BECOMES A MARTYR TO OUR CAUSE!
WHAT FIENDS!
AS JEFF WHIPP LEAVES THE PAD, HE LOOKS UP AND SEES...
SOMEBODY'S SPYING ON LEW AND THE REST!
I'LL JUST SWING UP THERE AND CATCH HIM!
Oooo.
I'VE HEARD THEIR WHOLE PLAN... NOW TO NAB 'EM...
GOOD! HE'S TOO BUSY LISTENING TO NOTICE ME!
BRIDWELL 10/30 Plastino
GOTCHA, YOU SPY!
UFFF... UNNNNHH!
HEY! WHAT'S THE COMMOTION OUT THERE?
I SAW THIS GUY LISTENING, SO I KAYOED HIM...
AND... HE'S ROBIN!
BRIDWELL 10/31 Plastino
SO THIS IS ROBIN YA CLOBBERED, EH? WHAT'S HE DOIN' IN THIS BURG?
I... DUNNO!
IF THIS KID HERO IS ON THE SCENE, BATMAN MUST BE SNOOPIN' AROUND, TOO!
RELAX, LOVE! I HEARD ON THE NEWS THE BAT-GUY'S BEEN HANGIN' AROUND STAR CITY WITH THE GREEN ARROW! MEANIN' ROBIN DON'T HAVE HIS BUDDY TO RESCUE HIM!
BRIDWELL 11/2 Plastino

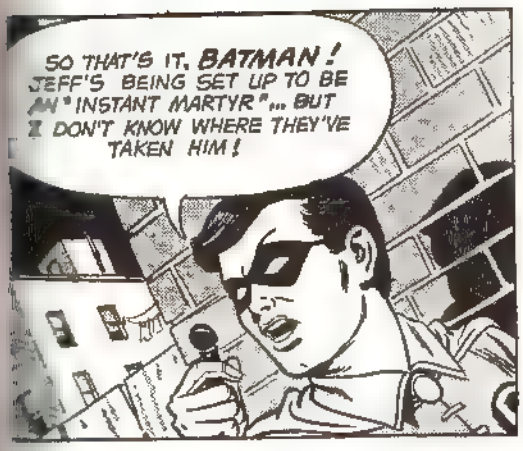
FLAME, TAKE JEFF OVER TO YOUR PAD! KIP AND I'LL HANDLE THE BOY WONDER!
WH-WHAT ARE YOU GOING TO DO WITH HIM?
WHO CARES? IT'S NO SKIN OFF YOUR NOSE, IS IT?
MY DAD DIED SAVING ROBIN! IT'S HIS FAULT MY FATHER'S GONE!
BRIDWELL 11/3 Platino
NO... I DON'T CARE!
WHY TIE HIM, LEW? WHY NOT JUST FINISH THE CRUMB?
YOU GOT NO IMAGINATION!
ROCK
WE DO NOTHIN' THE FUZZ CAN USE TO PUT US AWAY... LIKE MURDER ONE!
BRIDWELL 11/4 Platino
SO TOMORROW, AFTER THE DEMONSTRATION, WE'LL ARRANGE A LITTLE ACCIDENT! ONE THAT'LL SMEAR ROBIN ALL OVER THE COUNTY!
WHAT A SAP I AM! LET 'EM CATCH ME OFF GUARD! NOW THEY PLAN TO KILL ME!
EVEN IF YA DON'T BUMP OFF THIS THIS SNOOP YET...
...CAN'T WE TAKE OFF HIS MASK AND GET A LOOK AT HIS FACE?
ROCK
BRIDWELL 11/5 Platino
WANNA UNMASK ROBIN, EH? FIND OUT THE BIG HERO'S SECRET IDENTITY?
YEAH...
WHAT MAKES YOU THINK YOU'D RECOGNIZE SOME KID FROM GOTHAM CITY? YOU NEVER EVEN BEEN THERE!
HUH? WELL...
11/6 BRIDWELL Platino
WE GOT WORK TO DO, ANYWAY! IF YOU WANNA SEE WHAT LITTLE OF HIS FACE IS HID, YOU CAN DO IT TOMORROW, BEFORE WE BLOW HIM UP!

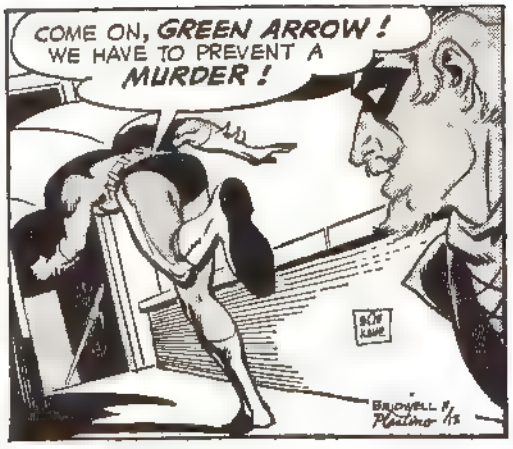

UNAWARE OF ROBIN'S PERIL, BATMAN AND THE GREEN ARROW STILL SEARCH STAR CITY FOR JEFF...
NOT A SIGN OF THE BOY!
I HATE TO ADMIT IT, BUT I THINK I STARTED ON THE WRONG TRACK!
BRIDWELL Plastino
AND IN HIS LAB, PROF. LANGSTROM IS STILL EXPERIMENTING WITH BATS...
WITHIN 24 HOURS, I'LL COMPLETE MY SERIES OF EVER-INCREASING DOSES OF GLAND EXTRACT! WILL IT DO WHAT I HOPE?
AND IF IT DOES, WHAT EFFECT WILL IT HAVE ON THE LIVES OF BATMAN AND ROBIN?

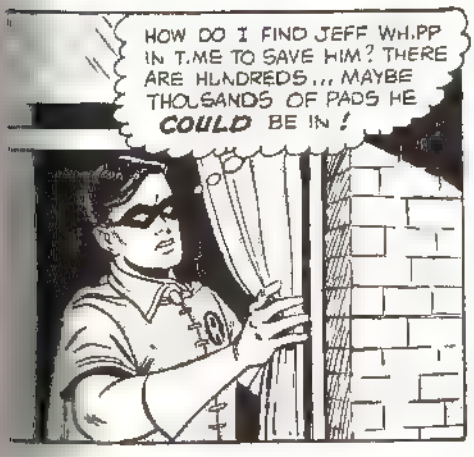

LEFT ALONE BY HIS CAPTORS, ROBIN THINKS FAST...
LUCKY FOR ME THOSE GOONS DON'T KNOW MUCH ABOUT ME!
IF THEY'D BEEN HIP TO ME, THEY'D HAVE HAD THE SENSE TO REMOVE MY UTILITY BELT!
AH! GOT IT!
BRIDWELL Plastino

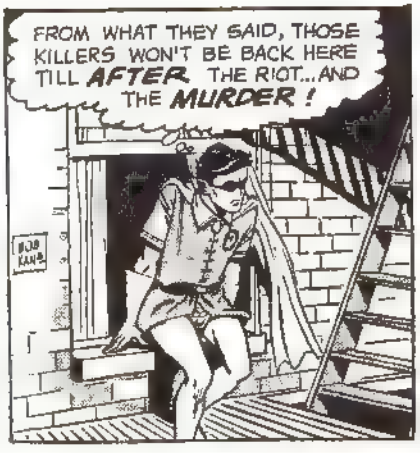

THERE ARE ALL SORTS OF SPECIAL GADGETS BATMAN DESIGNED IN MY UTILITY BELT...
ROK!
BUT SOMETIMES IT'S SOMETHING SIMPLE... LIKE A POCKET-KNIFE... THAT'S NEEDED!
NOW TO CONTACT BATMAN..AND HOPE HE GETS HERE IN TIME!
BRIDWELL Plastino

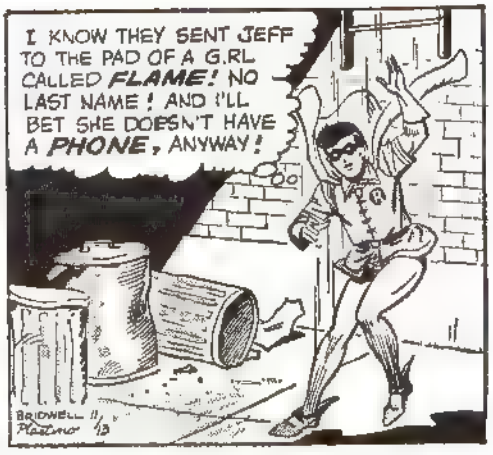

IN STAR CITY...
ALL THE HUNTING WE'VE DONE...AND STILL NO SIGN OF JEFF WHIPP!
YET I STILL THINK YOUR CLUE WAS RIGHT...THAT HE WAS COMING HERE!
HOLD ON, G.A.! I'M BEING PAGED... BY ROBIN!
BZZZZZ
ROBIN CALLING BATMAN. GET TO HUDSON U DOUBLE-QUICK! JEFF WHIPP IS HERE... AND IN DANGER!
WHAA-A-AT?
BRIDWELL Plastino

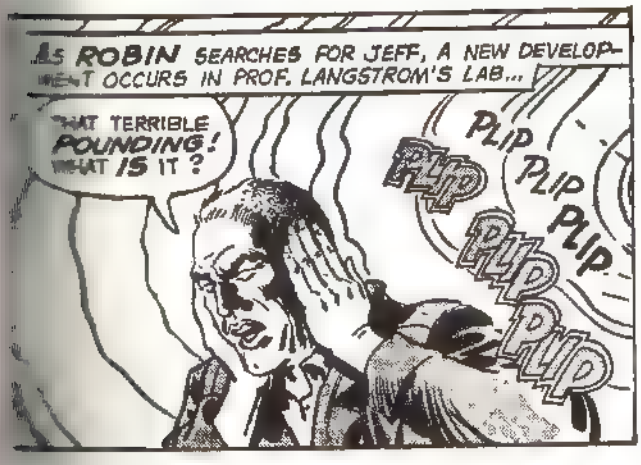


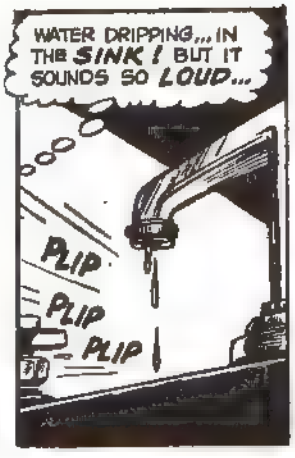


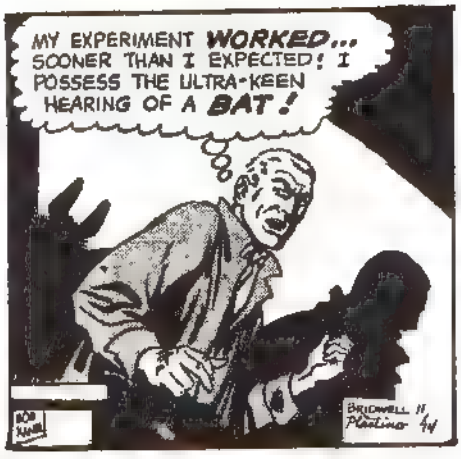


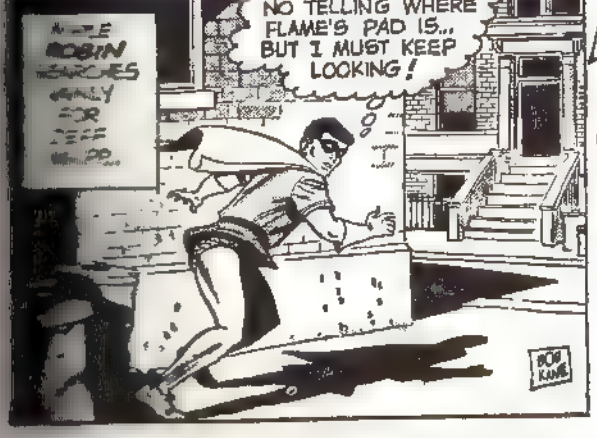


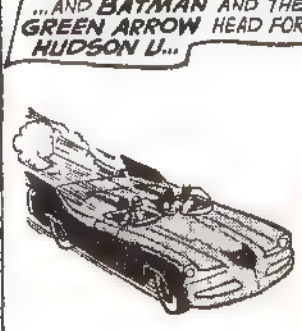


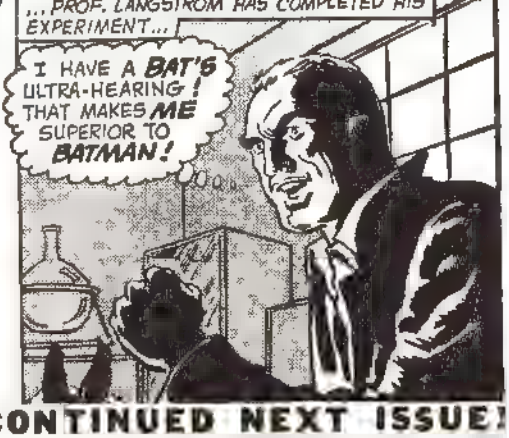












CONTINUED NEXT ISSUE!

SAME BAT-TIME...

BY CARL GAFFORD
with special assistance
from *THOMAS McGEEHAN*

So you think Gotham City is a peaceful city? Well, ho-ho-ho! Hang on to your hats, put your gum under your seats, and get ready to cheer Batman and Robin and hiss his diabolical villains. . . .

So began the first **BATMAN** TV episode, **"High Diddle Riddle"** on ABC-TV, Wednesday, January 12, 1966. It was the first time we saw Adam West push the hidden button to the secreted Bat-Poles, the first time we saw Bruce and Dick slide down them only to emerge — after the commercial break — as the **Dynamic Duo.**

THIS was the start of one of the biggest TV hits of the sixties? The dynamic debut of one of the hottest commercial fads since **Mickey Mouse?** Holy unforeseen, Batfans!

Fans were at first elated to see their hero coast-to-coast on TV, but that elation soon grew into revulsion over lines like: "Thermal Bat-underwear," "Holy Coincidence, Batman" and "I don't know who they are under those masks, but I do know when we need them — and we need them now!'

Hardly Emmy-winning dialog, but a lot of the criticism aimed at the early shows was really undeserved. A number of the early episodes were based on actual Batman stories, and most of the dialog could easily pass for 1965 Gardner Fox. What REALLY bothered the fans was the **APPROACH** to the material.

It was the spirit of satire that was the spark of the **BATMAN** show. That spark was where the attraction of the show lay: that it was a caricaturized version of the **Batman** and **Robin** mythos that the American audience had been familiar with for then 25 years. That wasn't REALLY the way Commissioner Gordon would act, but it sure was great to see him act like an idiot.

Yeah, wasn't it great?

Not that the show was without ANY redeeming qualities. The first season (episodes 1-34) had a number of truly exciting moments. Like the climax of **"The Curse of Tut"** (episode #27), where Bruce Wayne was strapped helpless to a stretcher and sent rolling down a mountain road out of control.

Cliffhangers and escapes were, of course, trademarks of the show. Most of the early shows had serious dangerous cliffhangers and reasonable escapes, but it wasn't long until the ridiculous started to sneak in: **Zelda The Great** (Anne Baxter) holding Aunt Harriet (Madge Blake) blindfolded and suspended over a boiling vat of something (or bat-something most likely), her legs kicking in mid-air like the imperiled heroine of an Edison two-reeler.

And could anyone REALLY believe that Jill St. John in a **Robin** costume looked like Burt Ward?

The first season stands out as the best on every count: the stories were only first exploring the satire of the hero institution, and the occasional intentionally funny lines really WERE funny. In the pilot episode, Batman enters a discoteque which he believes to be a front for the **Riddler.** "Would you like a table near the stage, **Batman?"** the waiter asked. "No, thank you," **Batman** replied. "I'd prefer not to be conspicuous."

Even though we associate the show with "celebrity guests," it

A Rogues' Gallery of BATMAN's video villains. Left, top to bottom: Cliff Robertson as SHAME, modern-day owlhoot; Art Carney as the avarice ARCHER; Victor Buono as the criminiacal KING TUT; followed by a trio of CATWOMEN: Julie Newmar, Lee Meriwether, and Eartha Kitt.

SAME BAT-CHANNEL!

most definitely did not start off that way. Frank Gorshin, who portrayed the **Riddler** in the pilot episodes, was a nightclub impressionist who had managed very few dramatic TV shows prior to his Bat-debut. Adam West was hardly a name to conjure with, either. His last job prior to **BATMAN** was as a **Bond-type Captain Q** in Nestles Quik commercials. Burt Ward was not even an experienced actor, but was screened for the role on his physical education qualifications. As soon as the show was picked up by ABC, numerous actors and actresses inquired about playing villains for the series.

Successful Broadway and movie actor Burgess Meredith was signed to play the **Penguin** for union scale. Meredith was so successful in the role that he became the most popular of all the TV villains, waddling and quacking his way (devising both effects himself) through 20 of the 120 episodes.

Cesar Romero is fondly remembered chuckling through 19 episodes of the show as the **Joker.**

And if we grimmaced at the puns, at least we shrivelled a bit at Cesar Romero's remarkable ability to shift instantly from the **Clown Prince of Crime** to a deadly costumed killer.

Slapstick, to be sure, complete to the BAM-POW-and KAZOWIE special lettering effects superimposed over the fight scenes. (They were lettered, by the way, by crack correctionist Joe Letterese in our DC production department.)

A mid-season show has to click immediately in order to be renewed by February's end for the following September. **BATMAN,** stretched uniquely over two consecutive nights, had to REALLY make it big.

Meredith and Romero loved their roles, both of them attesting in interviews how children would recognize them on the streets.

Gorshin, however, soon resented being typecast as the **Riddler,** possibly because he lacked the established success of Meredith or Romero. Gorshin resisted a return to the **Riddler** in the 1966-67 season. As a result, one story was rewritten into a **Puzzler** two-parter for an anxiously-waiting Maurice Evans, while John **(Addams Family)** Astin stepped in as the **Riddler** for the "Batman's Anniversary" two-parter. Unfortunately, Astin lacked the agile figure and insanity Gorshin brought to the role.

It seems to be the nature of producers and studios to exploit a success even to the point of ruination. The occasional humorous lines kept popping up more and more often. Eventually the lines didn't even have to be funny, just DUMB. Serious cliffhangers and escapes gave way to the ridiculous. In **"The Dead Ringers," Batman** and **Robin** escape being punched into player piano rolls by broo-haaing and baying offtune to the precise pitches necessary to cause the puncher to miss them and instead cut their bonds. But to the audience it sounded like a couple of alleycays.

The second big factor ruining the show was probably its biggest attraction: guest-stars. Early in the series, mock-up situations were devised during the Duo's batroped wall-climbing sequences (performed with a set laid on its side, with **Batman** and **Robin** walking across it with their capes noticeably held up with wires). Before long, stars were clamoring to

Right, top to bottom: Vincent Price as the evil genius EGGHEAD; Maurice Evans as the perfidious PUZZLER; Roddy McDowall as the scholarly schemer BOOKWORM; George Sanders as the icy original MR. FREEZE; followed by a perplexing pair of RIDDLERS: Frank Gorshin and John Astin.

pop their heads out the windows spouting one-liners.

The most unfortunate element of exploitation of the show was the celebrity villains. Established early as a big attraction to the show, Dozier was on the lookout for celebrities. With **BATMAN** number one in the ratings, producer Dozier was flooded with offers from many of the big-name stars. With rare exceptions, these were one-shot appearances intended only for the exposure of the star in a number-one show. When the emphasis departed from the established **Batman** villains, it became the job of the writers to develop completely new villains every week.

A few of them were successful. Victor Buono played the college Egyptology teacher who, upon suffering recurrences of a head blow he had suffered during a Yale riot would believe he was the reincarnated **King Tut. Buono** banged his head through eight episodes. Vincent Price, long an accepted movie villain, donned rubber scalp as the maniacal inventor **Egghead** for five episodes.

The most significant of the celebrity villains who debuted in the first season was Julie Newmar as the **Catwoman.** For twelve episodes, Miss Newmar would slink across the screen, purring her perfidious plans while professing a destructive love for **Batman.** Her interpretation of the villainness with nine lives was not the only one, however. Former Miss America Lee Meriwether played the dual role of **Catwoman** and her disguise, Russian journalist Miss Kitka of the Moscow Bugle, in the movie. Besides Miss Meriwether's huskier (and more arousing) performance, the writers included a sensitive love trist between Bruce Wayne and the disguised Miss Kitka, offsetting **Catwoman's** love for **Batman.**

Black actress-singer Eartha Kitt played the role for the three **Catwoman** episodes of the third season. Unfortunately, the series missed a great chance for something daring when the **Catwoman-Batman** romance was written out of the series with the entrance of Miss Kitt.

Overall, the second season was a long string of uninspired villains using trite or overly ridiculous gimmicks. At one point, Spencer Tracy is said to have been asked why he didn't want to appear on **BATMAN.** He replied that his grandchildren wanted him to, and he would, but on one condition: that the episode be entitled, **"The Death of Batman."**

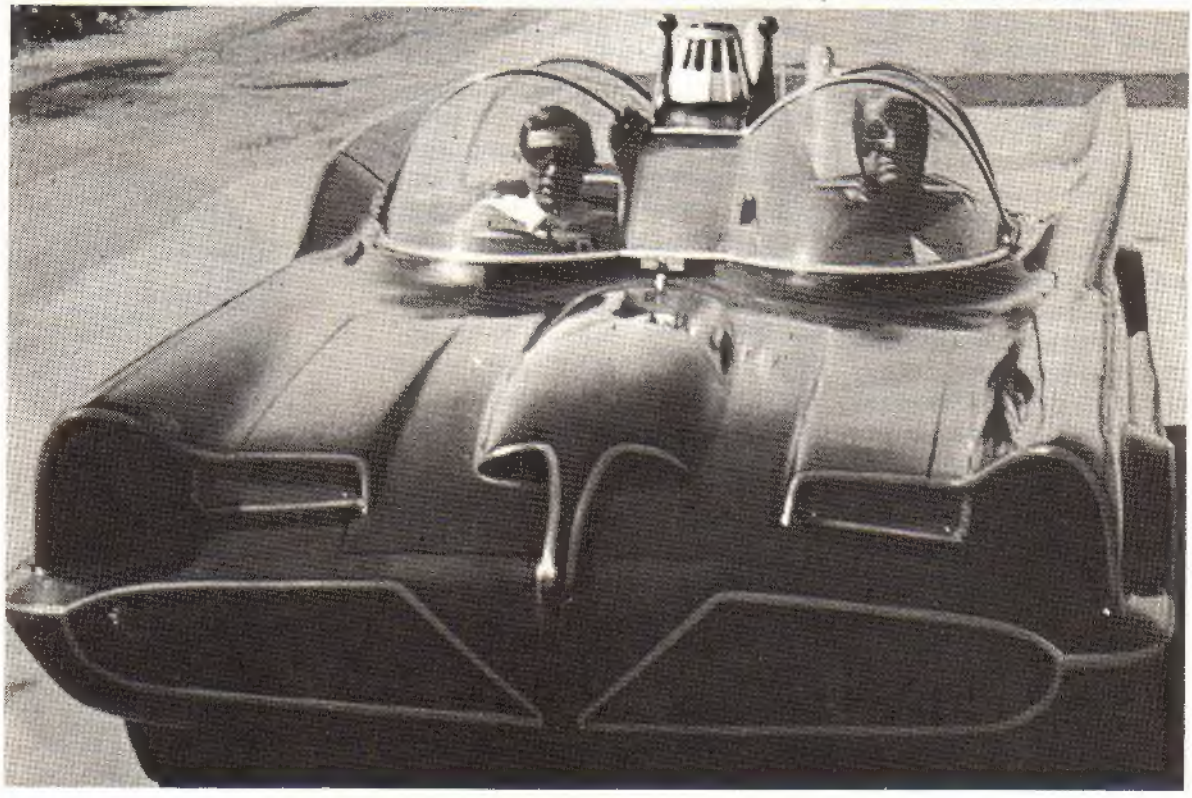
That death seemed certain when the third season started in September of 1967. For openers, a non-karate version of **Batgirl** played by Yvonne Craig was introduced to the show.

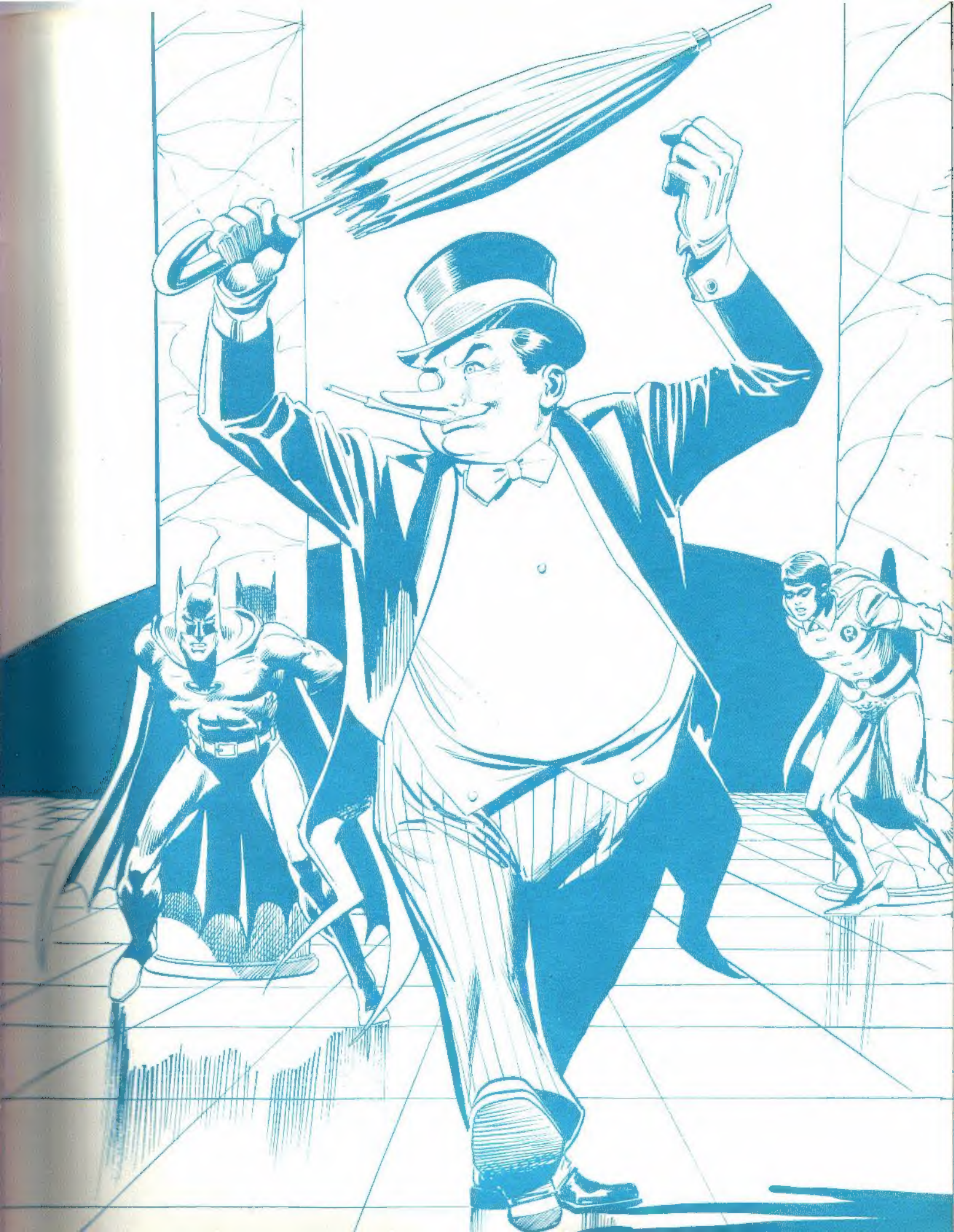
But the greatest change of the third season was the loss of the Wednesday night slot. Ratings were on the decline and it was decided to marshal the viewership on the stronger Thursday night slot. But what resulted was the total destruction of any kind of decent writing, the remainder of the plot after the teaser being sacrificed to action and cameo shots. Continuity was shot to hell, especially with the two- and three-parters left over from the previous season.

On March 14, 1968, **TV Guide** ran this notice under the item for the show: "Sorry, Batfans! Last show of the series."

And even though fans missed a chance to see **Batman** portrayed as a grim avenger of evil or even dramatic stars as **Batman** and **Robin** reading Gardner Fox dialog straight, we can't really say that we didn't get SOME enjoyment in seeing our favorite villains square off with the **Dynamic Duo.** Even if it had to be to a chorus of Pow-Bam- and Zowie!

BELOW: Studio stunt doubles of BATMAN and ROBIN drive the Batmobile on location.





"CATWOMAN"
FRANK BOLLIN